



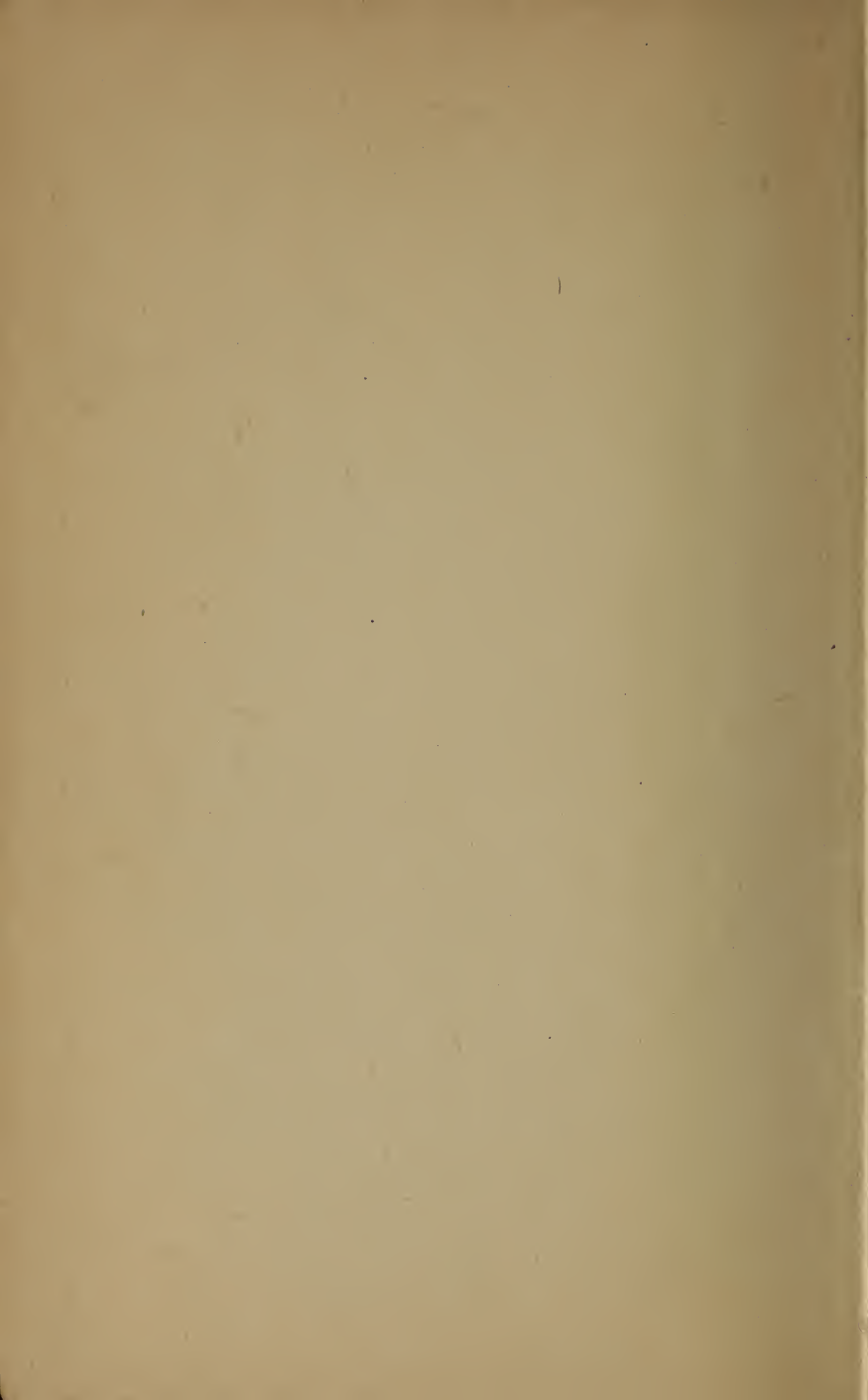
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ENGLISH FOR IMMEDIATE USE

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PREFACE

Most pupils have not the faintest wish to cultivate literary style, or to become writers of books. The great majority of pupils in secondary schools will not even enter college: they will go out at once into the work of the world. Most pupils say frankly that they do not intend to give their days and nights to the study of Addison, and that they would not write like Addison, if they could. They do wish earnestly to make themselves understood, and they would like to talk and to write in a way that commands attention. They have no desire to master periodic structure; they care nothing for balance and antithesis as methods of expression. All that they wish is to make instant appeal to their fellows. It is to aid them in fulfilling the ordinary daily needs and desires that this book has been written.

For all pupils in American schools English is the principal medium of self-expression. Through that medium, every day, they reveal their needs, their desires, their emotions, and all of their numerous reactions in life. They live in the days when they speak and write: they are not waiting to live in some far-off future. They are eager to express themselves; they are talkative, chatter-boxes, whisperers, writers of blackboard satires, composers of diminutive periodicals; they are intensely interested in the unusual, ready to laugh at the ridiculous, quick to resent wrong or injustice, swept by varied emotions; they are keen observers of character

and ardent in their admiration of honor, truth, and right. In many ways, indeed, school pupils live far more intensely than they will ever live again. The language and the style of speech and writing that they need for the daily expression of their actual living are the language and the style of speech and writing that they should be taught.

Pupils in secondary schools are not at all interested in scholarly classifications or nomenclatures. To them, as a rule, formal rhetoric is a burden and anathema. In their actual living, aside from doing so at the command of teachers, they seldom, if ever, sit down to write "narration," "description," "exposition," or "argument" as such. They try to make known their desires, to tell what they have seen and heard, to utter opinions and to support them, to make recitations, to write answers in examinations, and to express themselves in other ways in actual daily living.

Since the expressional needs of pupils, instead of the customary lines of formal rhetoric, have been followed, the *Table of Contents* shows an entirely new line of attack. Such subjects as the following appear: *Telling the News, Telling a Joke, Writing a Story for the School Paper, Giving Information, Making a Recitation, Writing an Examination Paper, Reporting What Was Said, Giving an Opinion, Making a Request*. At the same time the book includes all the types of composition work that are generally taught in secondary schools. It includes grammar, diction, the types of discourse, the methods of paragraph development, figures of speech, punctuation, and all that it is customary to include in books on English composition,—but it uses

such material in a new way and for an immediate and practical purpose.

English for Immediate Use is exactly what its title indicates—a book designed to give to secondary-school pupils instruction in the speaking and in the writing of English in fulfilment of their immediate expressional needs. The book may be used to advantage in junior high schools or in any grade of the high school.

This book is the product of many years of classroom work with both boys and girls in large city schools. It is the product of work with classes not bound down by college-entrance requirements, by State or city syllabi, or by any set courses of study. The methods emphasized in the book have been surprisingly successful and have produced the best results in a remarkably short time. Without giving pupils the impression that composition work is a burden the methods here set forth have led young writers to the attainment of power in self-expression, and to the development of a high degree of originality both in substance and in style.

One of the notable features of *English for Immediate Use* is that it gives nearly two hundred and fifty separate and distinct exercises for class work, and nearly three thousand suggestions for composition subjects. Since good oral work usually precedes good written work a great number of exercises call for oral composition.

The suggestions for composition subjects are drawn from all the parts of school life, from the fields of interest close at hand, from the pupils' past experiences, from home and community life, from such business

experiences as pupils are likely to have had, and from books that pupils may read either in the school or in the home. Many of the suggestions call for the reading of good periodicals, the consulting of works of reference, and for some understanding of such of the great modern problems as secondary-school pupils can appreciate.

The entire book emphasizes actual self-expression, originality, and thought, rather than the memorizing of classifications and rules, or the imitation of style. Purposeful writing creates its own style: it does not need to imitate.

The greater number of quotations given in illustration of the principles taught are from the ordinary written work of school pupils or from the columns of school periodicals. It would have been easy to find illustrative examples in the writings of well-known authors, but classroom practice shows that the exhibition and the reading aloud of good written work done by pupils does more to stimulate good writing than does the exhibition and the reading aloud of quotations from great authors. Pupils are always eager to equal or to surpass the work of one of their own number.

Here and there in the book are extracts from famous writers, given as examples of a more polished and more mature style than most pupils can hope to attain. In nearly every case these extracts are from the familiar English classics studied in all schools.

Many of the exercises suggest group or class criticism of the work done by individuals. They call for the appointment of judges or committees, and for the public exhibition of excellent work. They suggest, in

some cases, the method of the contest, and the awarding of special honors to those who excel in writing.

The teacher will do well, on every possible occasion, to call for writing in accordance with the suggestions made in the various exercises. Above all, the teacher should insist that all writing be purposeful, and that the pupil try to do one thing, and one thing only, at a time, and to do that well. The writing of many comparatively short and highly purposeful compositions will do more for a pupil than will the writing of a few occasional long compositions.

Immediate classroom criticism, given by both teacher and class, will do away with the temptation to spend many hours in reading long themes or in marking painfully with red ink or blue pencil. Immediate class criticism is far more effective than red ink.

If the book is to fulfil its purpose it must be used in such a way that it will make all composition work not only reflect but also stimulate the lives of the pupils. Its best work will be done if the teacher calls frequently for written work, and if he constantly emphasizes the necessity of making class appeal.

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ENGLISH FOR IMMEDIATE USE

LESSON I

TELLING THE NEWS

THE JOY OF TELLING SOMETHING NEW

Everybody's Lonesome is the title of an interesting story that emphasizes a great truth. Everybody is lonesome. Everybody wishes for companionship,—for communication with the rest of the world. Everybody thinks of solitary confinement as a most dreadful form of punishment. People love to gather in groups, or to live in villages, or in the companionship of great cities.

Wherever people gather they tell one another what has happened, what new experiences have come to them, what events have made their lives interesting. "Well, what's the news?" is a common greeting. "To tell the news" is one of the delights of life,—just as much as "to learn the news" is another. Probably it is more delightful to tell news than it is to learn news,—to tell some one else of the interesting events you have experienced,—to make some other human being interested in what interests you. If you were absolutely prohibited from speaking to any one for a whole day, you would be most unhappy.

Much of the talk of young people is "telling the news," telling what has happened, or what has been experienced.

INCOHERENT NEWS-TELLING

Too often, news-telling is incoherent. It fails to tell the news. A boy rushes up to another and says:

"Oh! Say! I tell you! It was great!"

"What was?"

"Oh! you should have seen it! It was the best yet!"

"Why?"

"There was never anything like it! He put it across every time!"

"Who did?"

"Jim did! You should have heard the yelling! Wasn't it fine!"

Such exclamations reveal feeling but they do not tell the news.

PROFESSIONAL NEWS-TELLING

Now look at the following sentences taken from *The New York Times*, one of the best of the many good newspapers printed in the United States.

"In memory of their forty-eight fallen comrades, the veterans of Company D, 307th Infantry Regiment, of the Seventy-Seventh Division, planted a young oak-tree in Central Park yesterday afternoon."

"Eddie Mayo, veteran Brooklyn A.A. distance runner, celebrated his return to local competition yesterday by racing to victory in the opening road run of the Long Island Athletic League, held under the auspices of the Swedish-American A.C., over the Prospect Park course of about five miles, in Brooklyn."

"Anthony Young and David Lands, members of Newark's leading cycling club, the Bayview Wheelmen, won the forty-mile amateur team race, which brought the bicycle racing season to a close at the Velodrome this afternoon."

"Al Sands, City College cross-country runner, who sports the Morningside A.C. emblem in open A.A.U. competition, carried the winged M. to victory yesterday in the first Intersectional Athletic League handicap cross-country race ever held over the Van Cortlandt Park course of six miles."

"A concert given at Ellis Island yesterday afternoon was heard by nearly 3,000 aliens from all parts of Europe and the Near East, including 150 stowaways awaiting deportation."

Every sentence tells a bit of news,—and tells the news

- 1 QUICKLY
- 2 CLEARLY
- 3 COMPLETELY
- 4 BRIEFLY

Notice, also, that every sentence answers most of the following questions:

- 1 WHO?
- 2 WHAT?
- 3 WHERE?
- 4 WHEN?
- 5 WHY?
- 6 HOW?

PRACTICAL NEWS-TELLING

1 ORAL EXERCISE: TELLING NEWS

1 Apply the six questions to every one of the news items just given. Explain how every question is answered.

2 Now try to imitate the newspaper method of telling the news quickly, clearly, completely, and briefly. Think of some recent event that deeply interested you. Tell about that event so clearly and so fully that no one will ask "who?" "what?" "where?" "when?" "why?" or "how?" Name first the point that interested you most.

2 ORAL EXERCISE: THE NEWS GAME

Appoint a Class Chairman, and a Committee of Judges. Then take turns in telling orally, and in every case *in a single sentence*, the most important news under the heads given below.

Tell, first of all, the most interesting feature of the news,—the most important point. Sometimes that point will be a name; sometimes a place; sometimes an event; sometimes the circumstances under which an event occurred, or the time of its occurrence,—or the cause, or the effect. Whatever the most interesting feature is, tell that feature first. Interest your reader with the very first word.

The students who tell the news most quickly, clearly, completely, and briefly,—answering most of the six questions, “who?” “what?” “where?” “when?” “why?” and “how?” will be called winners, and will be excused from one written exercise.

- | | |
|----------------------------|----------------------|
| 1 The last game | 16 A reprimand |
| 2 A brave act | 17 An award of honor |
| 3 A quick action | 18 An election |
| 4 An accident | 19 An excursion |
| 5 An unexpected occurrence | 20 A debate |
| 6 A party | 21 A visit |
| 7 A dance | 22 A journey |
| 8 An assembly | 23 A loss |
| 9 A club meeting | 24 A fire |
| 10 A parade | 25 An argument |
| 11 An outing | 26 A lesson |
| 12 A track meet | 27 An introduction |
| 13 A recitation | 28 A good time |
| 14 A speech | 29 A victory |
| 15 An examination | 30 A graduation |

PRACTICAL NEWS-WRITING

When you have practised telling the news orally, and at the same time quickly, clearly, completely, and briefly, try next to write the news in the same way.

First, think what you have to do.

- 1 You must name the most important point, or "feature," first.
- 2 You must name a subject.
- 3 Sometimes you must use adjectives to explain your subject or to show that it is important.
- 4 You must name the place of action.
- 5 You must name the time of action.
- 6 You must tell something new and interesting about your subject, or about the events that affected your subject.
- 7 You must use as few words as possible.
- 8 You must combine your words into well-formed sentences.
- 9 In order to avoid writing a series of short sentences, you must use well-placed words, phrases, and clauses.
- 10 You must tell interesting details.

Now let us see just how you can write effectively. Look at this paragraph of short sentences:

Nina Safarik plays the violin. She plays it well. She plays remarkably well. She is in the junior class. She was born in Bohemia. She played in the school auditorium Wednesday evening. She had not played in the school before for five or six months. In that time she studied and practised a great deal. She played one of her own compositions. She had composed the selection in honor of the school. It was the first time the piece was played in public. Miss Safarik did not play alone. She was assisted by an orchestra. There were twenty members in the orchestra. The leader of the orchestra was Mr. Dean. He is our teacher of music. The auditorium was crowded. Many friends of the school were there. Miss Safarik was applauded enthusiastically.

Such a paragraph does not tell the news quickly, clearly, completely, and briefly. It is a paragraph that is difficult to read. It is both confusing and uninteresting.

METHODS OF CONDENSATION

Bring your thoughts together in condensed form by using:

- 1 Single words in place of phrases, clauses, or sentences
- 2 Appositives
- 3 Participles
- 4 Adjective Phrases
- 5 Adverbial Phrases
- 6 Adjective Clauses
- 7 Adverbial Clauses

1 *Condense by using single words in place of phrases, clauses, or sentences.*

A single word sometimes says all that a phrase or a clause says.

Not condensed:

Nina Safarik plays the violin. She plays it well.
She plays remarkably well.

Condensed:

Nina Safarik plays the violin *remarkably well*.

3 ORAL EXERCISE: CONDENSING BY USING SINGLE WORDS IN PLACE OF PHRASES, CLAUSES, OR SENTENCES

A. Condense the following sentences by using single words in place of phrases, clauses, or sentences:

- 1 The girl is a new student. She came from Philadelphia. She is in the third year.
- 2 The batter knocked a foul ball. The ball hit a spectator. The unfortunate man stood too near the side lines.
- 3 The book lay on the table. It was Shakespeare's *Twelfth Night*. It was bound in soft red leather. It had a most attractive appearance.

B. Tell a short item of news without using any unnecessary words.

2 *Condense by using appositives.*

An appositive is a noun added to explain another noun that has just been named.

Not condensed:

Nina Safarik plays the violin remarkably well. She is in the junior class.

Condensed:

Nina Safarik, *a junior*, plays the violin remarkably well.

4 ORAL EXERCISE: CONDENSING BY USING APPOSITIVES

A. Condense the following sentences by using appositives:

- 1 The pitcher was an untried player. He surprised every one by pitching the best game of the season.
- 2 The baseball field was really only an open lot. It was not at all a good place for the game.
- 3 Lew Wallace is the author of *Ben Hur*. He gave excellent service in the army during the Civil War.

B. Tell a short item of news. Make use of an appositive.

3 *Condense by using participles.*

A participle is a word that expresses action and at the same time tells something concerning a noun or any word that takes the place of a noun. In other words, a participle is an adjective derived from a verb.

Not condensed:

Miss Safarik played in the school auditorium, Wednesday evening. She was assisted by an orchestra.

Condensed:

Miss Safarik, *assisted* by an orchestra, played in the school auditorium Wednesday evening.

5 ORAL EXERCISE: CONDENSING BY USING PARTICIPLES

A. Condense the following sentences by using participles:

- 1 The principal has encouraged athletics. The teachers have helped him in every way possible.
- 2 The school last year sent out a winning team. It was able to do this because it was so well supported by its friends.
- 3 The actors in our last play were coached by a professional actor. They gave an excellent performance.

B. Tell a short item of news. Make use of a participle.

4 *Condense by using adjective phrases.*

An adjective phrase is a group of words, without subject and predicate, used as an adjective.

Not condensed:

Miss Safarik was assisted by an orchestra. There were twenty members in the orchestra.

Condensed:

Miss Safarik was assisted by an orchestra *of twenty members*.

6 ORAL EXERCISE: CONDENSING BY USING ADJECTIVE PHRASES

A. Condense the following sentences by using adjective phrases:

- 1 Seven books were given to a first-term boy. The books were given as a prize. They contained humorous stories. Every story was written by an American author.
- 2 One of our graduates will make a speech. It will be a speech of welcome.
- 3 Reserved seats will cost only fifty cents. They will be in the first four rows.

B. Tell a short item of news. Make use of an adjective phrase.

5 Condense by using adverbial phrases.

An adverbial phrase is a group of words, without subject and predicate, used as an adverb.

Not condensed:

Miss Safarik did not play alone. An orchestra assisted her.

Condensed:

Miss Safarik was assisted *by an orchestra*.

7 ORAL EXERCISE: CONDENSING BY USING ADVERBIAL PHRASES

A. Condense the following sentences by using adverbial phrases:

- 1 The club was very successful. It carried out all the work it planned.

2 The examinations will be held as usual this year. They will be given in the third week in June.

3 The speaker said that a sailor learns a great deal. He said that travel takes the place of school and college.

B. Tell a short item of news. Make use of an adverbial phrase.

6 *Condense by using adjective clauses.*

An adjective clause is a group of words, with a subject and a predicate, used as an adjective.

Not condensed:

She played one of her own compositions. She had composed the selection in honor of the school.

Condensed:

She played an original composition *that she had composed in honor of the school.*

8 ORAL EXERCISE: CONDENSING BY USING ADJECTIVE CLAUSES

A. Condense the following sentences by using adjective clauses:

1 He broke his leg a year ago. Yesterday he broke the same leg again.

2 They were the ones who played best of all. They practised faithfully.

3 She lost the medal. She won it at the speaking contest a year ago.

B. Tell a short item of news. Make use of an adjective clause.

7 *Condense by using adverbial clauses.*

An adverbial clause is a group of words, with a subject and a predicate, used as an adverb.

Not condensed:

She played an original composition that she had composed in honor of the school. Because of this she was at once applauded enthusiastically.

Condensed:

When she played an original composition that she had composed in honor of the school, she was applauded enthusiastically.

9 ORAL EXERCISE: CONDENSING BY USING ADVERBIAL CLAUSES

A. Condense the following sentences by using adverbial clauses:

- 1 The audience interrupted him with applause. He was then speaking about the early settlers of the town.
- 2 The class did not understand at first. Finally the teacher told a story. Then every one saw the point.
- 3 The path was tramped down hard. Hundreds of people had been over it that day.

B. Tell a short item of news. Make use of an adverbial clause.

ADDING INTERESTING DETAILS

Bearing in mind the seven principles of condensation, prepare to write one or two sentences on any one of the topics named in Oral Exercise 2. Try to say as much as possible in as few words as possible.

First, be sure to tell your news quickly, clearly, completely, and briefly. Then, if you wish, add interesting explanatory details. Add anything that will increase the interest of the reader or that will help him to understand what you say.

The following newspaper sentence tells news about a fight with a bear.

"In a fight at close quarters with a large black bear, on a ledge high up on Blue Mountain in a snow-storm, two deer hunters came off uppermost Saturday morning."

The sentence tells the news quickly, clearly, completely, and briefly. The writer's interest in the subject makes him wish to tell something more. Here is that something more,—the body of details that increase interest and clearness.

"The hunters were John Frisbie, of Constable, N. Y., and Charles Lovett, New York Correspondent for a St. Louis paper. They were members of a party of ten hunters of deer, who had been driving for game through the Blue, West, and Rice Mountain ranges for ten days.

Lovett was armed with a repeating rifle of heavy caliber, and had fired three shots into the bear at close range when his gun jammed. Practically cornered, the hunter had only a hunting knife, and the gun to use as a club, as the enraged wounded bear approached as if to attack him.

Frisbie, attracted by the shooting, peered over a ledge just above when only a rock separated Lovett from the animal. Frisbie, using an automatic rifle, poured a stream of lead at the bear, and one bullet crashed through its head, killing it instantly.

Many large deer have been killed in these mountains since the season opened on October 15, but this is the first bear killed in this district this season."

10 WRITTEN EXERCISE: THE NEWS CONTEST

Select any one of the topics named in Oral Exercise 2. Write first a quick, clear, complete, and brief account of the news. Then add a few interesting explanatory details. The teacher will place the best accounts on the class bulletin-board.

11 WRITTEN EXERCISE: THE NEWS DETAIL CONTEST

The following headings will suggest interesting news that you would like to tell to some one. Write well-formed, condensed, and interesting accounts of news, telling not only the news, but also interesting details. Make a definite effort to make your reader interested. The teacher will read to the class the accounts that give the most interesting and the most pertinent details.

- | | |
|--|----------------------------|
| 1 New work to be taken up in class | 16 What the child did |
| 2 Present plans for school athletics | 17 The accident |
| 3 Recent changes in school regulations | 18 How we found it |
| 4 An approaching social event | 19 Lost! |
| 5 An unexpected bit of fun | 20 Making fudge |
| 6 A good joke on the teacher | 21 Getting even |
| 7 What happened at lunch time | 22 A just complaint |
| 8 The cause of the quarrel | 23 Where the money was |
| 9 A lucky escape | 24 The theft |
| 10 Why I was late | 25 A laboratory prank |
| 11 How he escaped being caught | 26 How mother found it out |
| 12 The one who is to blame | 27 Wanted! an umbrella |
| 13 She got what she deserved | 28 A bit of detective work |
| 14 A noisy time | 29 A queer mistake |
| 15 What woke up the class | 30 Caught in the act |

12 WRITTEN EXERCISE: UNUSUAL NEWS

The members of the class will clip from papers short items that tell news of a most unusual nature. The teacher will appoint an "Editor" to arrange all the items in a column to be called "News Oddities." The "Editor" should post the column on the class bulletin-board.

13 WRITTEN EXERCISE: UNUSUAL SCHOOL NEWS

The members of the class will write short items that tell school news of a most unusual nature. The items may concern any school. The teacher will appoint an "Editor" to arrange all the items in a form that can be posted on the class bulletin-board.

14 WRITTEN EXERCISE: THE NEWS LETTER

Write a letter to a distant friend, telling your friend one or more of the items of news suggested above,—or any other news that would really interest your friend. Make an attempt to tell every item quickly, clearly, completely, and briefly. Try to make every word that you write interest your friend. Omit everything that does not add to interest.

The proper form for a friendly letter is as follows:

438 North Main Street,
East Orange, N. J.,
November 18, 1921.

Dear Cousin Henry:

Very sincerely,

Charles.

15 ORAL EXERCISE: GIVING A "NEWS TALK"

Give a "news talk" in which you tell what you have learned concerning the telling of news. Every day, in school and out of school, practise the telling of news. Try to be interesting, to be complete, and to be brief.

LESSON II

REPORTING FOR THE SCHOOL PAPER

THE SCHOOL PAPER

Nearly every school has a school paper, but not every school has the proper number of reporters. Wherever there is a school paper, there should be as many reporters as there are students in the school. Every pupil is important, and every one learns every day some bit of news that is worth the telling.

Even if there is no school paper there are always local papers that will be glad to print interesting items about the school.

It is great fun to write for any publication. There is rare pleasure in seeing your own words in print,—in realizing that you are, in some sense, an author.

A CLASS PAPER

It is both easy and interesting to make a pen-written paper of your own. You can make such a paper as large or as small as you please. You can write and arrange your own items of news. You can emphasize just what you wish to emphasize. You can use pictures or drawings to illustrate any article you please. You can have all the fun of owning and editing a paper without ever having a single word printed.

Write out the news on a single sheet of good, white paper,—or on two sheets,—or on three or more, in accordance with a preconceived plan. Write all your articles in the clearest of handwriting or in neatly

printed letters,—or else typewrite the entire paper. Imitate the form and the appearance of a regularly printed paper. Arrange the items, if you wish, in the form of columns, in imitation of printed columns. Add original or clipped pictures, properly set in borders or “boxes.” Plan to leave room for a well-lettered, appropriate title for your paper, and for proper headings for all the articles. When you have completed your work post the paper on your class bulletin-board.

THE FIRST RULE FOR ALL REPORTING

The first great rule in reporting for any paper is:

TELL THE TRUTH

Write only that news of whose truth you are positive. Don't guess at any news. Don't write down what may or may not be true. Write only that which you know as well as though you had proved it by mathematics,—or else say frankly in your item that your report is only hearsay.

Write your news items so that they will make your readers know the truth. Don't write sentences that may be misunderstood. It is just as bad to give a false impression as it is to write falsely.

Tell all there is to be told that is at all important, but tell it briefly. Half a truth is often misleading.

Notice the clearness, completeness, and brevity of the following item:

The Eastern Cross-Country Team took exactly seventeen minutes to defeat the Western Team on the two-and-a-half mile course at Van Cortlandt Park Saturday, November 9, by a score of nineteen to thirty-eight.

MAKE YOUR NEWS INTERESTING

Write news that will be a little different from the ordinary news. Make your readers wake up, as it were, and begin to read with new interest. Don't write commonplace, uninteresting items that do nothing but fill space.

Notice how the news of victory is told in an unusual manner in the following item from a school paper:

"I am glad that another plaque will adorn the trophy case of Stuyvesant!" exclaimed Benjamin Van Veen, when it was announced that he had won first place in the sixth Colgate University Interscholastic Extemporaneous Speaking Contest, which was held in the Commercial High School auditorium on Friday evening before Easter week.

This is the second time in Stuyvesant's history, and also the second consecutive time, that Stuyvesant gained first place in this notable annual contest.

For his efforts Van Veen was awarded a medal with a Colgate seal, and given the honor of representing Greater New York in the Inter-State Contest.

Without doubt the unusual nature of the news in the following item led the editors of a school paper to print it:

Here's a high school without a ball team! Out of twelve hundred students in a certain nameless but important school only 146 agreed to buy season tickets to support the baseball team. And of these, 105 were girls! There will be no baseball team in that school!

WRITE NEWS THAT IS IMPORTANT

Write items that will have real interest for the people who will read them. Think, before you write, what sort of subjects your readers are really interested

in. If they are interested in football, baseball, swimming, social life, games, experiments, or books, write about such subjects. If they are interested in science, in inventions, in machinery, or in adventure and exploration, or in any other subject, write about those subjects. Don't write unimportant news in which few take interest.

Here is an item that at once shows its importance:

The Attitude of the Earl of Chatham, Edmund Burke and Charles James Fox toward the American Colonists, is the subject of an essay contest that is now being conducted by "The Sons of the American Revolution," whose headquarters are at Fraunce's Tavern. The contest is for seniors only, and will close February 1. \$50.00, \$30.00, and \$15.00, with bronze medals as well, will be awarded respectively to the writers of the best three essays.

GIVE NEW INFORMATION

Write news that has not been recorded before. If your paper publishes the following item in one number, it is unwise to print the item, or nearly the same item, in two or three succeeding numbers:

The Biology Club meets every Wednesday in its headquarters on the third floor. All students who are interested are invited to attend the meetings. The officers are as follows:

President,—James Bailey

Vice-President,—Manfred Arleson

Secretary,—Harry Whately

If you wish to write anything at all about "The Biology Club" write something new. Tell what the club has done recently, or what it proposes to do. Perhaps such an item would be as follows:

The Biology Club, during the past week, received for its use three expensive microscopes. The members of the club are now busily preparing slides. The members of the club will be glad to exhibit the microscopes, and the slides that have been made thus far. The room is open every day from 3 to 4 P. M.

FOLLOW CURRENT INTERESTS

Write news that will be timely, and that will have current significance. In the football season, if your readers are interested, write about football. In the baseball season write about baseball. In any season write about the current news.

Notice the timeliness of the following item that appeared in a school paper *during the World War*:

Gerald Cole, '11, commanded a battery of heavy artillery, and 235 men, for seven weeks, in the recent severe fighting in France. He was promoted to the staff as Liaison Officer, and has been recommended for a Captaincy. He writes: "I am in the recaptured sector close on the heels of 'Fritz.' The fighting has been terrific, but the 'Yanks' are making good. The other day I passed through a town that was German headquarters three weeks ago. Everything was shot to bits. No amount of imagining on the part of people in America can picture things as they are, but I'm here and I don't want to go back until the job is finished."

APPEAL TO YOUR READERS' INTERESTS

Write news items that will be appropriate for the paper for which you write. In writing for a school paper, write about only those things that have to do with the life and the interests of the school. These *may* include almost any subject. For example, such a remote subject as *hieroglyphics*,—the picture-writing of

the Egyptians and other ancient races,—would not ordinarily be appropriate for a school paper. If the subject has been introduced by the Art Department, or the History Department, or the Language Department, it will be entirely appropriate, because the subject will have living interest. One school paper that devoted six paragraphs to an explanation of hieroglyphic writing ended its article by suggesting the following problem for its readers, thus increasing an already awakened interest in the subject:

Those interested in hieroglyphics can try to put the following sentence into symbols that will represent the exact meaning: "I, Black Hawk, a warrior of the Bear Tribe, killed a deer and caught two fish upon this spot."

All solutions placed in *The Spectator* Box will be returned with full corrections.

1 WRITTEN EXERCISE: WRITING NEWS ITEMS

In accordance with the suggestions that have been given, write for your class or school paper news items on some of the following topics:

- | | |
|----------------------------|------------------------------|
| 1 Work in mathematics | 16 The track team |
| 2 The school annual | 17 The swimming team |
| 3 The orchestra | 18 Work in French |
| 4 Something new in science | 19 The literary society |
| 5 Coming examinations | 20 Our school artists |
| 6 Our cheer leaders | 21 Basket-ball |
| 7 The approaching holiday | 22 A new teacher |
| 8 A retiring teacher | 23 Laboratory work |
| 9 The Red Cross | 24 School trophies |
| 10 A graduate's work | 25 What our rivals are doing |
| 11 A recent lecture | 26 An interesting experiment |
| 12 A concert | 27 The senior class |
| 13 An essay contest | 28 A good "movie" |
| 14 An exhibition | 29 New library books |
| 15 A Shakespearean play | 30 The school dramatics |

GIVE MANY NAMES

In writing news items it is always good policy to mention as many names as you can, without boring your readers. Almost every one likes to see his name in print.

When you write a name in a news item, write both the first name and the last name. Doing this adds to the dignity of your work, and makes a more valuable record. In reporting a game it is usually best to give the names of the contestants in a summary at the end of the news article.

Notice the following summary of names given at the end of an article telling about the work of a cross-country team:

The first eleven men to finish in the race were as follows: William Albert, Samuel Goldwin, Joseph Hervey, Alfred Resca, Eugene McDonald, George Schneider, Milton Rolland, Henry Halbert, Walter Leeds, Thomas Harvey, Morgan Williamson.

AWAKEN INTEREST IN GOOD SPORTSMANSHIP

When you write of athletic events, such as football and baseball, write in a way that will be perfectly fair to every one.

Give praise honestly, without undue bias toward sides or players. Show that interest in sport far exceeds interest in having a side win.

Select important plays, or highly unusual plays, and tell about them in an interesting way. Do not write monotonous accounts of every play.

Somewhere in your article, preferably at the end,—name every person who took part in the contest.

Avoid the use of slang, unless you use it purposely to gain a definite effect. In that case, use quotation marks to indicate that you use slang purposely.

"On Saturday morning the Rifle Team travelled to the P.S.A.L. field in Brooklyn with the intention of 'bringing home the bacon,' in the form of the championship of Greater New York."

Never use slang that is vulgar, or in any way offensive, and do not use slang of any kind to such an extent that it will become annoying.

2 WRITTEN EXERCISE: WRITING ABOUT ATHLETICS

Bearing in mind what has been said about the writing of names and the use of slang, write an account of one of the following:

- | | |
|----------------------|---------------------------|
| 1 A football game | 11 A cross-country run |
| 2 A baseball game | 12 A rifle match |
| 3 A basket-ball game | 13 A skiing contest |
| 4 A tennis match | 14 A snow-shoe expedition |
| 5 A skating contest | 15 A gymnasium contest |
| 6 A hockey match | 16 A folk dance |
| 7 A game of soccer | 17 A calisthenic drill |
| 8 A tennis contest | 18 A hand-ball contest |
| 9 A tug of war | 19 A diving contest |
| 10 A field-day | 20 A canoe race |

THE SOURCES OF NEWS

It is not at all difficult to find sources of news, for the sources are right at hand. Wherever you are, whether in city or country, you can always find something new and interesting.

In the world at large, reporters find news at certain definite points, such as the railroad office, the police station, the telegraph office, the church, the school, and

organization headquarters. In a school you can find news at the desk of every teacher, in the office of the principal, in the offices of department heads, in the gymnasium, in the rooms of the managers and officers of all athletic teams, and of the officers of all organizations, in the columns of local papers, and in papers published by other schools. Best of all, you can find news in the activity immediately around you,—in what happens in your various classes, in the corridors, in the school assemblies, at recess times, and at the close of school. Open your eyes to the news that is right at your side.

3 WRITTEN EXERCISE: FINDING THE NEWS

1 Make a numbered list of all the sources of news that exist in your school. The pupil who brings in the longest and the most satisfactory list will be called "Editor," for the day.

2 Make a numbered list of all the individual items of news that you can gather from any one of the sources in your school. The pupil who brings in the most satisfactory list under every heading will be called "Associate Editor," for the day.

3 The "Editor" and the "Associate Editors" will prepare a class paper, either written or typewritten, and illustrated as well as possible, to be posted on the class bulletin-board at the next session of the class.

FOLLOW UP IMPORTANT NEWS

Follow up all important news. The first appearance of news is likely to introduce a subject that later will have new developments. A brief item may announce the issuing of a challenge to another school to debate. A later item may announce that the other school has accepted the challenge. A third item may tell of definite arrangements for the debate. A fourth may give a full account of the debate after it has taken place.

Make a memorandum about every item of news that you can follow up later, especially any item concerning a contest, a society meeting or any public exercises.

4 WRITTEN EXERCISE: FOLLOWING UP IMPORTANT NEWS

1 Examine the last number of the class paper or the school paper, and make a numbered list of the items that can be followed up to advantage. The pupil who presents the most satisfactory list may be called "Editor," for the day.

2 The "Editor" will appoint "Associate Editors," and will prepare another edition of the class paper to be posted on the class bulletin-board.

EMPHASIZE THE PRINCIPAL FEATURE IN NEWS

In every bit of news some one principal feature stands out most notably. Sometimes that feature is an important event, or the name of a person, or the cause, or the result of an event, or it may be the time at which an event occurred, or the place in which it happened, or the peculiar circumstances connected with the event. Frequently the principal feature appears in words that some one has said or written.

One of the most emphatic places in a sentence or paragraph is the beginning. Naturally, therefore, one of the best ways to emphasize the most important feature in a news item is to mention that feature immediately, at the beginning of the news article. Doing this is called "Playing Up the Feature."

Notice how the following sentences from news items in school papers "Play Up the Features":

"PLAYING UP" THE EVENT

The twelfth semi-annual concert of the school orchestra will be held in the assembly hall Friday evening, May 26.

“PLAYING UP” THE NAME

Charles Lawson and Fred Easterbrooks, of the school football team, have been awarded the positions of right end and right half-back respectively, on the All-State Scholastic Football Team, chosen by *The State Herald*.

“PLAYING UP” THE CAUSE

Because of superior playing the Davenport Nine defeated Textile School last Saturday at Dyckman Oval, by the score of 5 to 0.

“PLAYING UP” THE RESULT

An overwhelming victory for Eastern High School was the pleasing result last Saturday afternoon, of the many weeks' hard and faithful practice that our team has endured.

“PLAYING UP” TIME

On Friday, March 19, at the Y.M.C.A. building, the Wilmont Club will play the Irving Club in Basket Ball.

“PLAYING UP” PLACE

The great Y.M.C.A. auditorium was crowded to its limits last Friday evening when the Irving Dramatic Club gave the annual school play.

“PLAYING UP” CIRCUMSTANCES

Only a slight spell of cool weather was necessary to bring The Cross-Country Team back to life, and to set it to training, last Saturday in preparation for one of the great events of the year.

“PLAYING UP” A QUOTATION

“Never did I hear a better debate in any school that I have visited,” said Dr. Richard Walmuth, Chairman of the Committee of Judges, when he awarded the decision to Rangeley High School, in the school hall last evening.

5 ORAL EXERCISE: “PLAYING UP” THE FEATURE

Stand before your class, without referring to this book, or to any notes, and give a talk in which you explain, as if to beginners in newspaper reporting, exactly what is meant by “Playing Up the Feature.”

6 WRITTEN EXERCISE: "PLAYING UP" THE FEATURE

1 Bring to class a numbered list of the most important events of school life during the past week. The pupil who brings the most successful list will be called "Editor," for the day.

2 The "Editor" will appoint "Associate Editors," and will assign to every "Associate Editor" the preparation of a definitely named item of news, to be prepared by "Playing Up" a feature to be named by the "Editor."

USE THE MOST EFFECTIVE GRAMMATICAL OPENING

In addition to "Playing Up the Feature" it is important to begin any news item with just the right use of words. Sometimes it is best to begin with a noun used as the subject of the sentence; sometimes with a clause used as the subject of the sentence, or with an infinitive, or a participial noun used as a subject. At other times it is best to begin with an adjective or adverbial clause, a participle, a prepositional phrase, an infinitive, an adjective, an adverb, a verb, an exclamation, or a pronoun.

THE SUBJECT OPENING

The subject of a sentence is the name of that about which something is said in the sentence.

THE NOUN AS SUBJECT

The *plans* for the sixteenth annual school dance have been announced by the committee on social life. A full statement follows below.

THE CLAUSE OPENING

A clause is a group of words within a sentence, having a subject and predicate. When a clause is dependent upon some other part of a sentence it is called a dependent clause. When a dependent clause modifies

a noun or pronoun it is called an adjective clause. When a dependent clause modifies a verb, an adverb, or an adjective it is called an adverbial clause. When a dependent clause takes the place of a noun it is called a noun clause.

A NOUN CLAUSE AS SUBJECT	<i>That we shall be defeated next Saturday, is an utter impossibility.</i>
A NOUN CLAUSE AS OBJECT	The principal said <i>that permission could not be granted.</i>
A NOUN CLAUSE AS OBJECT OF A PREPOSITION	The success of the evening will be made by <i>what the individual pupils do.</i>
AN ADJECTIVE CLAUSE	Tom Whalen, <i>who played first base on our team last year,</i> will not be with us this year.

7 ORAL EXERCISE: NOUN AND ADJECTIVE CLAUSES

Tell any four items of news. In your four items make use of the four types of clauses named above.

Adverbial clauses are classified according to use. They may express time, place, concession, condition, comparison, purpose, manner, cause, or result.

AN ADVERBIAL CLAUSE OF TIME	Our debating team will accept a challenge from any class <i>when ever a challenge is offered.</i>
AN ADVERBIAL CLAUSE OF PLACE	This week the team will play again <i>where it played last week.</i>
AN ADVERBIAL CLAUSE OF CONCESSION	<i>Although two of our best actors were sick and unable to be present,</i> the play was a great success.
AN ADVERBIAL CLAUSE OF CONDITION	<i>If it had not been for the muddy condition of the field,</i> we should have played a much better game.

AN ADVERBIAL CLAUSE OF COMPARISON	OF	<i>The more we encourage school organizations, the better school we make.</i>
AN ADVERBIAL CLAUSE OF PURPOSE	OF	<i>They played hard in order that they might bring home the pennant.</i>
AN ADVERBIAL CLAUSE OF MANNER	OF	<i>Although Captain Hinkley twisted his ankle severely during the first half of the game he played on as if he had had no injury at all.</i>
AN ADVERBIAL CLAUSE OF CAUSE	OF	<i>Some persons present said that we did not win because we were hopelessly outnumbered in the yelling.</i>
AN ADVERBIAL CLAUSE OF RESULT	OF	<i>The senior play lasted so long that the usual concert was omitted.</i>

8 ORAL EXERCISE: ADVERBIAL CLAUSES

Tell any nine items of news. In your nine items make use of the nine types of adverbial clauses named above.

In beginning a news item with any of the grammatical openings just mentioned, begin immediately with the grammatical effect that you wish to emphasize.

For example, the illustration of an adverbial clause of time as given above is:

Our debating team will accept a challenge from any class *whenever a challenge is offered.*

In beginning a news item on the subject, if you wish to emphasize time, write the adverbial clause first, making the necessary word changes to emphasize the thought:

Whenever a challenge from any class is offered, our debating team will accept it.

The object of placing any grammatical form first in reporting news is to emphasize the most important

feature of the news. Placing a clause first is not a mere exercise in grammar. You write a clause first in order to emphasize thought.

Notice how the most important "features" in news items are emphasized in the following grammatical openings:

THE NOUN OPENING

A group of graduates who left the halls of Leicester High School with the class of 1910, invited all their former teachers, who still remain in the school, to a delightful dinner at the St. Nicholas restaurant last month.

THE NOUN CLAUSE OPENING

What the United States is doing for the preservation of our forests was made clear to every member of the school by Miss Eldridge in an illustrated lecture given before the assembly last Wednesday morning.

THE TIME CLAUSE OPENING

When we arrived in our rooms last Thursday morning, we were delightfully greeted by the news that the following day would be a holiday.

THE PLACE CLAUSE OPENING

Where all last year there was nothing but a muddy and stony field of not much use to any one, there is now a smooth athletic field.

THE CONCESSION CLAUSE OPENING

Although the weather last Saturday was anything but favorable to our playing a good game, we played with a spirit that led to as much cheering as though the weather had been sunny.

THE CONDITION CLAUSE OPENING

If it had not been for a lucky accident, the slight fire that started on the first floor last Thursday morning at about ten o'clock might have destroyed the building, or have caused a panic.

THE COMPARISON CLAUSE OPENING

The more vigorously we gave our school cheers during the playing at the last game, the more vigorously our players met the heavy attacks of the weighty Rochdale Eleven.

THE PURPOSE CLAUSE OPENING

That the debating team, the alternates, and the coach might have every opportunity to win the debate held on Tuesday evening, the young ladies of the senior class served a "Victory Dinner" in the lunch room of the school in the hours immediately before the debate.

THE MANNER CLAUSE OPENING

As calmly and as forcefully as though he had been accustomed to speaking in State contests all his life, Walter Haley presented an overwhelming body of evidence and brought home the State trophy.

THE CAUSE CLAUSE OPENING

Because the pupils of the senior class generously contributed a number of exceedingly interesting books, we now have a most attractive class library.

**9 ORAL EXERCISE: EMPHASIZING A FEATURE BY USING
DEPENDENT CLAUSES**

Tell any ten items of news. In your ten items make use of the ten openings named above.

In addition to the openings just named you may begin a news article with any part of speech or with any grammatical form that will best present the truth.

INFINITIVES, PREPOSITIONS, AND PARTICIPLES

The participle, the infinitive, and the preposition give special emphasis in introducing news items. The participle is a verbal adjective. The infinitive is a verb form or a verbal noun, adjective, or adverb usually accompanied by the word "to." A preposition is a con-

necting word that indicates relation between a noun or a pronoun and some other word in the sentence.

THE PARTICIPLE OPENING

Running with a speed and with a trained ability equal to that of the best college runners, Harry Molin defeated all other contestants.

THE INFINITIVE OPENING

To see how many runs could possibly be made in a single game, our second team fairly wore itself out running around the bases in a highly amusing game with the second team from Greenwich High School.

THE PREPOSITION OPENING

In the entire list of our exchanges there is no paper that excels *The Western Record*.

10 ORAL EXERCISE: EMPHASIZING FEATURE BY USING PARTICIPLES, INFINITIVES, OR PREPOSITIONS

Tell any three items of news. In your three items make use of the three openings named above.

OTHER GRAMMATICAL OPENINGS

An adjective limits or describes a noun or pronoun. An adverb limits or modifies a verb, an adjective, or another adverb. A pronoun is a word used in place of a noun. A verb makes a statement or an assertion. A conjunction connects words, groups of words, and especially statements in the form of clauses. You may use all these parts of speech in introducing news items.

THE ADJECTIVE OPENING

Fresh from the victory over North Tarrytown High on Thanksgiving Day, the Webster Basket-Ball team battled with great hope against the second team of Polytechnic Institute.

THE ADVERB OPENING

Recently the "Editor-In-Chief" of *The Ledger*, the monthly publication of the Commercial High School, Brooklyn, sent a request to the "Editors" of all the high school papers in New York City, asking them to attend a convention to be held in the Commercial High School building, March 12, at three o'clock.

THE PRONOUN OPENING

Those who are interested in winning an essay prize of \$50.00 are asked to read the rules of *The Herald* Essay Contest now posted on the bulletin-board in the office.

THE VERB OPENING

Cover all your books at once. A general book inspection will take place some time next week.

THE INTERJECTION OPENING

"*Oh!* if I could make you see the scenes that I saw! the ruined towns! the trenches! the confusion of battle! Then you would know what war means." These were the opening words of Captain Klingfeldt's address on Monday morning.

THE CONJUNCTION OPENING

"*But* there was nothing more that we could do; it was our last game," said Coach Hanbury, in explaining the foot-ball situation at the close of last season.

11 ORAL EXERCISE: EMPHASIZING FEATURE BY VARIOUS GRAMMATICAL OPENINGS

Tell any six items of news. In your six items make use of the six openings named above.

PREPARING COPY

Whenever you write a news item, make your writing so legible that a type-setter can read it without effort.

Write on only one side of an ordinary sheet of pad paper, preferably on paper 8 x 10½ inches in size. Write with blue-black ink, and make your punctuation marks larger and more noticeable than you would make them in writing a letter, or in writing an ordinary composition.

Revise any article that you write, correcting bad grammar, bad spelling, and bad punctuation. Above all, correct any failure to emphasize the most important point in the news.

12 WRITTEN EXERCISE: THE NEWS SCRAP-BOOK

1 Obtain half a dozen numbers of any daily paper, or obtain different issues of different papers.

2 Cut out an illustration of every type of opening named in this lesson.

3 Arrange your clippings in some definite order and paste them neatly on sheets of paper. You can paste a great many clippings on a single page if you paste only the right edges and allow the clippings to overlap.

4 Bring the clippings to class. The pupil who presents the most nearly complete exhibit of clippings will be appointed "Editor," for the day.

13 WRITTEN EXERCISE: OPENING WORDS

Write a series of news items concerning your class, your school, or neighboring schools, in illustration of every type of opening named in this lesson. Label every type and be prepared to read your entire list in class. The pupil presenting the best series of illustrations will be appointed "Editor," for the day.

14 WRITTEN EXERCISE: A LETTER TO A STRANGER

Imagine that the "Editor" of a paper published by the students of a neighboring high school, wrote to you asking for information concerning methods of writing news items most effectively. Write a letter in which you explain to him the half-dozen most important points presented in this lesson.

The proper form for a letter to a stranger is as follows:

263 South Olney Street,
Middleville, Texas,
October 22, 1921.

Mr. Philip Jones,
Editor of "The Courier,"
San Diego High School,
San Diego,
California.

Dear Sir:

Very truly yours,
Walter Jackson.

**THE SUPERSCRPTION OF THE LETTER AND THE
DIRECTION ON THE ENVELOPE SHOULD BE ALIKE**

Write the direction on an envelope in exactly the way you write the superscription of the letter to be enclosed. In each case—except that you should always place a period after an abbreviation—you may omit commas or periods at the ends of lines. If you omit such punctuation in the superscription of a letter you must also omit it in writing the direction on the envelope.

LESSON III

TELLING A JOKE

JOKES IN SCHOOL PAPERS.

Do you like jokes? Of course you do,—and so does every one else. You like to hear jokes, and you like to read them. Good jokes make for friendship. They take the monotony out of life. They refresh and stimulate. If you have a good laugh now and then you can work all the better afterward.

Every good school paper prints a number of jokes more or less related to school life. A school paper without jokes is a nearly dead paper, just as much to be wondered at as is a man who never smiles nor laughs. The students who say to the "Editors" of school papers, "Why don't you give us more jokes?" express a desire for fun that all students feel.

Here are some jokes taken from school papers :

"Keep your seats and pass out as you usually do."

"The horse's tail was on the wrong side of the bridge."

"His coat was fringed with a pair of leather leggins and moccasins."

"Everybody on page four sing."

"Fenimore Cooper wrote the 'Golf-Stocking Tales.'"

"His heart was in his mouth and he couldn't speak clearly."

Teacher: "John, where is the Rock of Gibraltar, and to whom does it belong?"

Johnny (after meditation): "It's in Newark, and it belongs to the Prudential Life Insurance Company."

Baseball Manager (to the school printer): "Print on every ticket the words, 'Not transferrable.'"

Printer: "It won't do any good. Lots of people won't know what the words mean."

Baseball Manager: "Then print, 'No person admitted unless he comes himself.'"

Teacher (to a freshman): "Spell 'weather.'"

Freshman: "W-i-e-a-t-h-e-r."

Teacher: "That's the worst spell of weather we've had this year!"

Vexed Parent (to one of our seniors): "You know, my son, a rolling stone gathers no moss."

Senior (who has studied English): "I comprehend, but you must understand that if the velocity is sufficiently increased the stone must necessarily acquire a polish whose value is relatively the same."

Teacher: "Who wrote the most, Scott, or Dickens, or George Eliot?"

Senior (who studied English literature in the previous term): "Dickens."

Teacher: "What makes you think so?"

Senior: "I remember Mr. Jackson said that Dickens wrote *All the Year Round*."

Teacher: "Why are you behind in your studies continually, Henry?"

Henry: "Oh—so I can pursue them, you see."

"What is the best kind of foliate?" asked the teacher of botany. "Leaves of absence," was the unhesitating reply of the homesick boy.

Somebody asks what the difference is between a farmer's pail and a physician.

All we've got to say is that this is one of those foolish conundrums, a question that has no sense at all, and that should be ignored. But we know that if we fail to answer it, somebody will think we can't, and just to prove we can:—

The pail goes to the well, and the physician goes to the sick.

Angry Mother (who has come to the Principal after having listened sympathetically to her son's excuse for not having come home immediately after school): "Sir, my son says that you kept him two hours after school for something that he didn't do!"

Principal: "Yes, madame, I did. He didn't do his Latin."

THE SOURCES OF HUMOR

The fun in all these jokes, and in almost all other jokes that you read, lies largely in

- 1 Surprise
- 2 Misuse of language
- 3 Incongruity

A good joke holds the reader in suspense until the end. The end is a climax that has in it a surprise of some sort,—frequently a surprise caused by "turning the tables."

1 ORAL EXERCISE: TYPES OF JOKES

Point out the jokes in the series just given, that make use of suspense, climax, surprise, or "turning the tables."

2 WRITTEN EXERCISE: TYPES OF JOKES

Clip from periodicals, and bring to class, four jokes that will illustrate respectively the four types of jokes named above.

Many jokes draw their humor from intentional or unintentional misuse of language. An ignorant person may unintentionally misuse language with most humorous results, as in the following:

Housekeeper, to the new grocery boy, who speaks in dialect:
"Mercy me! the eggs in this bag are nearly all broken."

Boy: "Ya, mattame, I had an eggssident!"

3 ORAL EXERCISE: HUMOR FROM MISUSE OF LANGUAGE

Point out the jokes in the series just given that make use of misunderstanding of words, or of any misuse of language.

4 WRITTEN EXERCISE: HUMOR FROM MISUSE OF LANGUAGE

Clip from periodicals, and bring to class, three jokes formed on misuse of language.

Anything that is incongruous, out of keeping, unusual, or highly exaggerated is likely to have in it the element of humor.

5 ORAL EXERCISE: HUMOR FROM THE INCONGRUOUS

Point out the jokes in the series just given that make use of the incongruous, the unusual, or the highly exaggerated.

6 WRITTEN EXERCISE: HUMOR FROM THE INCONGRUOUS

Clip from periodicals, and bring to class, three jokes formed on the incongruous.

THE PROPER FORM FOR JOKES

Notice how the jokes given above are printed, capitalized, and punctuated.

- 1 Begin the name or title of the speaker with a capital letter.
- 2 Use a colon to introduce a direct and emphatic quotation.
- 3 Use quotation marks to indicate words quoted directly.

- 4 Use marks of parenthesis to indicate words given merely in explanation.
- 5 Use the dash to indicate a sudden change of thought.
- 6 Make a new paragraph for every separate speech in a conversation.

7 WRITTEN EXERCISE: WRITTEN FORM FOR JOKES

Bring to class written copies of three original jokes appropriate for your school paper. As titles for the three jokes, write: "A Joke that Depends upon Surprise," "A Joke that Depends upon Misuse of Language," and "A Joke that Depends upon Incongruity."

RULES FOR TELLING JOKES

Bear in mind certain points when you tell a joke or when you write one in a letter, or for publication in your school paper. The points are as follows:

- 1 Make every joke rise quickly to a definite point.
A pointless joke is a worthless joke.
- 2 Try to find, in the life about you, new and original jokes that no one else has ever told or written before.
- 3 Make good nature prevail in every story that you tell. Don't tell jokes that will hurt any one's feelings.
- 4 Make your jokes worthy of respect. Avoid coarseness and vulgarity. Don't joke about anything that is held dear and sacred.
- 5 Remember that the object of every joke is to bring smiles and laughter,—not bitter and hurt feelings. Laugh *with* people: not *at* people.
- 6 Don't repeat jokes that are so old that they are worn out.

8 ORAL EXERCISE: A JOKE CONTEST

The class will appoint five members,—or ten, or more,—to take part in a “Joke Contest.” The pupils appointed, bearing in mind the points mentioned above, will speak before the class, every pupil telling one joke only. The winner will be the one who tells the best joke in the best manner.

In telling any joke use as few words as possible. A long-drawn-out joke is likely to be tiresome.

In introducing any humorous story present the situation and the characters clearly. Oftentimes humor depends not so much upon what is said as upon who speaks, and under what conditions he speaks.

Omit every detail that is not necessary, and make your story rise quickly to its principal point or climax. When you have brought the story to its climax, say no more. Don’t add further explanation or comment, and don’t repeat any part of the story.

9 WRITTEN EXERCISE: ORIGINAL JOKES

Listen to what is said and done during a single day in your various classes, and outside your classes. Bring to class, properly written out, capitalized, and punctuated, a school joke that is new and original and good enough for publication in your school paper.

A SERIOUS USE OF HUMOR

Sometimes you can use a humorous anecdote to illustrate a serious point.

Abraham Lincoln frequently expressed the most serious thought in the form of an anecdote. On one occasion during the dark days of the Civil War a committee came to him and asked him to change the plans of campaign. Lincoln listened patiently to the request and then answered somewhat as follows:

“Frequent changes of plans are demoralizing. There was a family I heard of that moved and moved and moved, until by

and by they had lost everything except what they could carry in one wagon. They kept on moving until at last even their chickens, when they saw the wagon brought out, used to lie down on their backs and hold up their legs to be tied. Do you want our army to be like that?"

On another occasion, when Lincoln wished to intimate that the pompous assertions of a certain man high in authority were founded on nothing but conceit, he said:

"You can't believe everything that people say about themselves. There was a farmer I knew who always bragged about everything. One day another farmer told him such a story about the hay that that farmer had cut that it seemed impossible for the bragger to go him one better. But he did. He said: 'Pshaw! I've had more hay than that. I don't know what to do with it all. I've piled all I can outdoors, and the rest I've got to put in the barns.'"

**10 ORAL EXERCISE: JOKES IN ILLUSTRATION OF SERIOUS
THOUGHT**

The teacher will appoint one member of the class to act as "Toastmaster." The "Toastmaster" will appoint half a dozen "Speakers." He will give every "Speaker" a serious topic. He will then introduce every "Speaker," telling some appropriate anecdote as an introduction. Every "Speaker" will speak two or three sentences seriously on his assigned topic, and will then tell a short, humorous anecdote, in some way related to his topic.

11 WRITTEN EXERCISE: A HUMOROUS, FRIENDLY LETTER

Write a short, friendly letter, as if to a relative in another State. In part of your letter tell of some humorous event, or of some humorous conversation, that amused you during the present month.

12 ORAL EXERCISE: WRITING JOKES FOR THE SCHOOL PAPER

Imagine that you are "Editor" of your school paper and that your classmates are "Associate Editors" and "Reporters." Give them a talk in which you explain the principles that should guide them in writing jokes for the school paper.

LESSON IV

WRITING A STORY FOR THE SCHOOL PAPER

WHAT A STORY IS

Telling a story is much like telling the news except that in telling a story you will say more about personality. A "news story" is almost always an impersonal account of what has happened. The sort of story that most people have in mind when they say "story" is a narrative that throws strong light on personal character, emotions, and appearance, and that leads through a series of related events to a notable conclusion.

THE PERSONAL NARRATIVE

An ordinary form of story, slightly higher in some respects than the "news story," is a personal narrative,—the sort of story that you write when you write a letter to a friend and tell him what you have been doing. In that case you write in the first person. In a good personal letter you sometimes tell two or three interesting stories of personal experiences. Here, for example, are some of the subjects about which you might "tell stories" in letters:

- | | |
|-------------------------------------|---------------------------------|
| 1 A queer experience while shopping | 5 Where the ball went to |
| 2 How he failed to become captain | 6 What we did to celebrate |
| 3 What we did at the party | 7 How we woke the town up |
| 4 What Sadie's mother said | 8 What happened during our walk |
| | 9 How we won the game |

- | | |
|----------------------------------|----------------------------------|
| 10 All about our picnic | 20 A sudden adventure |
| 11 How I made a beautiful garden | 21 Getting ready for the wedding |
| 12 One of father's stories | 22 Bathing at the seashore |
| 13 The best dance of the season | 23 A good time hunting |
| 14 Fun on a sleigh ride | 24 A terrifying experience |
| 15 How the baby upset things | 25 Baking a cake |
| 16 What mother used to do | 26 Mother and I out shopping |
| 17 A pleasant stroll | 27 Entertaining callers |
| 18 How I helped paint the house | 28 Caring for the sick |
| 19 Making the new dress | 29 The surprise party |
| | 30 Making Christmas presents |

1 WRITTEN EXERCISE: A PERSONAL NARRATIVE

Write a friendly letter in which you tell a story suggested by any of the above subjects, or by any other subjects that you may think of. Life is full of interesting "stories," and you will have no difficulty in thinking of many that will interest your friends.

Such books as Stevenson's "An Inland Voyage" and "Travels With a Donkey" are, as it were, expanded letters. Such books are personal narratives giving all the personal comments that a letter writer might be expected to give, and including also a number of delightful anecdotes or "stories." In writing narrative letters you should imitate the style of good personal narratives.

Here is a passage that tells how Stevenson, when on a canoe trip, was thrown into the water by a tree that stuck out into some rapids.

"Every two or three hundred yards a tree had fallen across the river and usually involved more than another in its fall. Often there was free water at the end, and we could steer round the leafy promontory and hear the water sucking and bubbling among the twigs. Often, again, when the tree reached from bank to bank, there was room, by lying close, to shoot through underneath, canoe and all. Sometimes it was necessary to get out upon the trunk itself and pull the boats across; and sometimes, where the stream was too impetuous for this, there was nothing for it but to land and 'carry over.' This made a fine series of accidents in the day's career, and kept us aware of ourselves.

"Shortly after our reëmbarkation, while I was leading by a long way, and still full of a noble, exulting spirit in honor of the sun, the swift pace, and the church bells, the river made one of its leonine pounces round a corner, and I was aware of another fallen tree within a stone-cast. I had my backboard down in a trice, and aimed for a place where the trunk seemed high enough above the water, and the branches not too thick to let me slip below. When a man has just vowed eternal brotherhood with the universe, he is not in a temper to take great determinations coolly, and this, which might have been a very important determination for me, had not been taken under a happy star. The tree caught me about the chest, and while I was yet struggling to make less of myself and get through, the river took the matter out of my hands, and bereaved me of my boat. The *Arethusa* swung round broadside on, leaned over, ejected so much of me as still remained on board, and thus disencumbered, whipped under the tree, righted, and went merrily away down stream.

"I do not know how long it was before I scrambled on to the tree to which I was left clinging, but it was longer than I cared about. My thoughts were of a grave and almost somber character, but I still clung to my paddle. The stream ran away with my heels as fast as I could pull up my shoulders, and I seemed, by the weight, to have all the water of the Oise in my trouser pockets. You can never know, till you try it, what a dead pull a river makes against a man. Death himself had me by the heels, for this was his last ambuscado, and he must now join personally in the fray. And still I held to my paddle. At last I dragged myself onto my stomach on the trunk, and lay there a breathless sop, with a mingled sense of humor and injustice. A poor figure I must have presented to Burns upon the hill-top with his team. But there was the paddle in my hand. On my tomb, if ever I have one, I mean to get these words inscribed: 'He clung to his paddle.'"

Notice, in the passage from Stevenson, how well the writer makes his words tell his story. He uses sug-

gestive and picturesque adjectives that make the reader see the river and the trees and the upsetting of the canoe:

"Leafy promontory."

"The water sucking and bubbling among the twigs."

He uses vivid original expressions:

"The river made one of its leonine [lion-like] pounces round a corner."

"When a man has just vowed eternal brotherhood with the universe."

"The river took the matter out of my hands, and bereaved me of my boat."

"Death himself had me by the heels."

Notice, also, that Stevenson brings his story to a humorously serious climax:

"On my tomb, if ever I have one, I mean to get these words inscribed: 'He clung to his paddle.'"

In your own writing

- 1 Use suggestive, picturesque adjectives.
- 2 Use vivid, original expressions.
- 3 Bring your story to a strong conclusion.

2 WRITTEN EXERCISE: WRITING A VIVID PERSONAL NARRATIVE

Write a vivid, picturesque account of any real experience you have had. Make a definite attempt to imitate Stevenson.

TWO WAYS OF TELLING STORIES

Even in letter-writing you do not always tell about what happened to yourself. You tell about what other people did or said,—what experiences came to your friends, and how your friends acted under unusual

circumstances. In such cases you do not say "I," "me," "my," or "mine." You say "he," "she," "they," "theirs," "them." In other words, you write in the third person.

There are, then, two notable ways of telling a story,—telling the story in the first person, and telling the story in the third person. Sometimes whole books like *Robinson Crusoe* or *Treasure Island* are told in the first person. Such books are very real and intimate. The stories give the impression of perfect truth. The use of the first person, in large part, gives this remarkable appearance of truth.

Most stories are told in the third person, as *Ivanhoe* is told. The use of the third person permits the writer to write about many more things than he could write about if he limited himself to what a single person could see or experience. The writer can tell the story as though he knew everything that his characters do, or even think.

THE PURPOSES IN STORY-TELLING

Every life, however humdrum it may seem, has unusual experiences,—events that are strikingly out of the ordinary. Sometimes these events are utterly astonishing. Sometimes they are highly amusing. Sometimes they are frightful.

One kind of story-telling makes use of the highly unusual occurrences in life, and tells stories that arouse interest because of their difference from that which is ordinary and commonplace. Sometimes, in order to go still farther from the common events of every-day life, story-tellers write about events in foreign lands,

or events in ancient times, or even in future times, or in places impossible to reach, like the moon. Such stories are highly imaginative and tell us little or nothing about every-day life, although they are always founded on general truths of human nature.

3 WRITTEN EXERCISE: STORIES OF THE UNUSUAL

Write a short narrative telling of something unusual, either in the first or in the third person, based on one of the following:

- | | |
|------------------|----------------------------|
| 1 An accident | 16 The injury |
| 2 A robbery | 17 Spilled |
| 3 An escape | 18 What the baby did |
| 4 A fire | 19 Caught in the rain |
| 5 A flood | 20 Falling down stairs |
| 6 Capsized | 21 Lost in the woods |
| 7 A runaway | 22 Out on a rough sea |
| 8 A fight | 23 Poisoned |
| 9 An alarm | 24 Well wet |
| 10 A collision | 25 In the rapids |
| 11 To the rescue | 26 Caught! |
| 12 Nearly shot | 27 A bad cut |
| 13 Just in time | 28 How we brought her home |
| 14 Fainting | 29 Hit on the eye |
| 15 Nearly frozen | 30 Rescued! |

4 WRITTEN EXERCISE: HIGHLY IMAGINATIVE STORIES

Write a short, highly imaginative narrative, either in the first or in the third person, based on one of the following:

- | | |
|---|--------------------------------------|
| 1 A strange dream | 5 What I found on Mars |
| 2 How I saw the United States
in the year 3000 | 6 Lost in the great forest |
| 3 An untold adventure of
John Silver | 7 How I saved the ship |
| 4 The Ancient Mariner's boy-
hood | 8 My walking trip under the
ocean |
| | 9 My special aeroplane |
| | 10 Exploring the sun |

- | | |
|---|--------------------------|
| 11 The reform of the meanest man | 19 The magic book |
| 12 Lost on the moon | 20 My visit to Olympus |
| 13 Digging up a ton of diamonds | 21 Invisible |
| 14 When I learned the language of birds | 22 When I was President |
| 15 Sailing with Columbus | 23 A million-dollar find |
| 16 The first man | 24 A perfect memory |
| 17 The boy who couldn't be hurt | 25 Changed into a mouse |
| 18 A wonderful machine | 26 The fountain of youth |
| | 27 A four-eyed man |
| | 28 Entertaining a king |
| | 29 Telescope eyes |
| | 30 Living with the fish |

TELLING STORIES TO AWAKEN SYMPATHY

Every day we notice ordinary people doing ordinary things worthy of much praise. We see fathers and mothers who are loving and self-sacrificing; men who are hard-working, earnest, and faithful; boys and girls, full of health and vigor, playing pranks and games, and laughing merrily. If we tell stories about ordinary, every-day people who do ordinary, every-day things, we appeal strongly to the common liking for that which is real. Such stories of every-day life may awaken the reader's keenest sympathies, or his warmest admiration, or may make him laugh heartily. There is especial pleasure in telling about the familiar, and especial pleasure in reading about it.

5 WRITTEN EXERCISE: STORIES OF DAILY LIFE

Write a short narrative, as true to ordinary life as you can make it, based on one of the following:

- | | |
|------------------------------|-------------------------------|
| 1 An incident of mother love | 4 Daily self-sacrifice |
| 2 A hard-working man | 5 The girl who always laughed |
| 3 The boy who succeeded | 6 The dishwasher's ambition |

- | | |
|------------------------------------|---------------------------------------|
| 7 Earning his way | 19 A faithful friend |
| 8 The kindly old boy | 20 The clerk |
| 9 One of grandmother's do-
ings | 21 Without style |
| 10 What the baby did | 22 My dear old dog |
| 11 A really good man | 23 Always late |
| 12 The girl I didn't like | 24 The knitter |
| 13 Our family horse | 25 The man who liked to go
fishing |
| 14 Sincerely religious | 26 Two opposites |
| 15 Stingy! | 27 Always thinking of others |
| 16 A good sister | 28 A funny little girl |
| 17 Companions | 29 A good uncle |
| 18 Grandmother's day | 30 Interested in flowers |

THE FIVE GREAT POINTS OF STORY-TELLING

In all story-telling bear in mind these five points:

- 1 Setting
- 2 Characters
- 3 Situation
- 4 Action
- 5 Climax

SETTING

The setting of a story is that part of the story that tells where the events take place. The setting may be given at the very beginning of the story, or later in the story, or it may merely be indicated.

Notice how well the setting is indicated in the following selection from a story in a school paper:

"I love the library, that magnificent hall of books on Forty-Second Street. It is the most enticing place I have ever visited. Whenever I find nothing to do and nowhere to go, I skip down there and saunter slowly thru the resounding halls until I find myself cozied up in a nice chair in one of the little, dreamy,

reading rooms. My ears become closed to every echoing sound about me, and I feel as tho sitting face to face with really wonderful writers.

"Only last Wednesday I went down there. I began reading a most interesting little book. The room I was in had but one other occupant. There was a lonely atmosphere prevailing,—quiet, half-alive, with a dreamy, mysterious charm."

6 WRITTEN EXERCISE: GIVING THE SETTING

Write a paragraph or so to indicate only the setting for at least one of the stories suggested below:

- 1 A father and mother, who have worried because their son has run away, are one evening following their ordinary customs, when the son unexpectedly returns.
- 2 A boy who has boasted to his companions that he has worked out a certain way of succeeding in a recitation, is given the very opportunity for which he has been wishing.
- 3 A tramp, wandering along a railroad track, picks up a neatly tied bundle and opens it, thereby setting in motion a number of astonishing events.
- 4 A small boy, wandering off into the forest, becomes lost and imagines that he talks with fairies.
- 5 A farmer, having worked hard all day, returns to his home to find that during his absence an astonishing change had taken place.

THE CHARACTERS

The characters in a story are the people concerned in the story, the ones around whom interest centres, the ones who make events happen. The principal characters are the two or three of greatest importance. The subordinate characters are those of comparatively slight importance. Any story should present the principal characters with great clearness.

You may describe your characters:

- 1 Through what the characters do.
- 2 Through what the characters say.
- 3 In the words of other characters in the story.
- 4 In your own words.

Generally you should describe your characters in all of these ways. If you make use of only one method of describing characters you may fail to reveal the characters successfully.

Notice the clever indication of character in the following paragraph from a story in a school paper:

"Ah, a diploma at last! As I gazed out of the window at the rapidly changing scenery, I felt satisfied with myself and with the world. My sojourn at Vasant High School had been of some use after all, even though it had taken me five years to make it so, and 'Sammy' Little only three and half years. My fond parents had grown gray waiting for me to conquer German and solid geometry and a few other subjects. Now the prodigal son would come home with his diploma."

7 WRITTEN EXERCISE: PRESENTING CHARACTERS

Write a paragraph or so to indicate the nature of one or more of the principal characters in one of the stories suggested below:

- 1 A boy, laying an elaborate trap for another boy, accidentally reveals something that he had long tried to conceal.
- 2 A knight, going on a quest for adventure, finds a little girl whose parents have been killed, and takes her with him, protecting her from every danger.
- 3 An old woman, begging her way from town to town, by a lucky accident, and unknown to herself, aids a man to fortune.
- 4 A workman finds a diamond ring under the floor of the house in which he is working. He takes the ring to his

home, debates whether or not he should restore it to its owner, and falls into a series of unexpected adventures.

- 5 A squirrel, sitting on the branch of a tree, gossips with its neighbor and tells one of the startling events of life in the woods.

THE SITUATION

The situation in a story is the condition of affairs that leads to action. Certain events have occurred, and these events are now to cause one or more other events to follow. The situation must be given very clearly, like the giving of a problem in mathematics.

Notice the indication of situation in the following paragraph from a school story:

"On the southmost edge of Renè Queeney's new tan vest reposed the jewelled insignia of Peters' University. Nearer his heart, almost at the point where the astonishing piece of apparel terminated and gave room for the generous display of a delicate, purple-striped shirt, the equally ornamental pin of the Class of 1921 dazzled the eye. Right across the wide expanse of his manly chest, dangled the triangular key of the Euterpean Literary Society. And on his lapel, away up, was the recognition-button of his fraternity. But the frat-pin, which according to all traditions of Peters' should have dominated the vest, was absent!"

The remainder of the story tells what Renè Queeney did in order to make up for the loss of his "frat-pin" and how that action was related to the events that had brought about the loss of the pin.

In a certain sense the situation of a story presents a problem. It is somewhat as though the writer said in the situation, "The value of X is 5; the value of Y is 7; the value of Z is 12. What is their total value?"

In the situation just presented we have given:

"Renè Queeney had lost his frat-pin." A little later we are told that he took his chum's pin and wore it as his own. The problem is: "What will result?"

8 WRITTEN EXERCISE: PRESENTING A SITUATION

Write one or two paragraphs to present a situation that would be appropriate for the setting and the characters named below:

- 1 An old mill on a Saturday afternoon in Spring. Several schoolboys.
- 2 A street in a country town at the beginning of evening. A group of three men, one of whom is much better dressed than the others.
- 3 A country store. A young clerk.
- 4 A country sawmill. Lounging farmers and a well-dressed stranger.
- 5 A factory in the course of erection. A group of workmen.

THE ACTION

The expanding and answering of the problem presented in the situation is called the action of the story.

In the story of the "frat-pin" Renè Queeney first "borrows" his chum's pin; later on, he gives that pin to one of his girl friends who admires it. He then employs a clever friend of his, called "Toothpick Krames," to try to find the original lost pin. To his astonishment, "Toothpick" not only finds the pin, but brings with it a note that gives information that very much embarrasses Renè and makes him the target for his friends' ridicule. The events so told are events that are likely to occur in the life of a high-school boy. They are related closely to one another, one event growing directly from another or necessary to the understanding of what happens,—and all the events leading to a surprising climax.

9 WRITTEN EXERCISE: DEVELOPING ACTION

Suggest, in the form of a series of numbered sentences,—every sentence beginning at the left margin of your paper,—the action for one of the following situations:

- 1 A man, hurrying down the street on a windy day, stumbles over a small, round bundle that rolls at his feet. He gives the bundle a kick,—then starts back in surprise. What was in the bundle, and what resulted from its being found?
- 2 A boy, who had been punished in school for coming without prepared work, comes one day with all his work properly prepared, and with all his books. While his attention is turned aside for a moment, one of his classmates hides his books, and another classmate, unknown to the first, hides them once again. When the first boy discovers the loss of his books, he takes possession of a pile of books belonging to another, and containing the other boy's written work. What series of actions resulted?
- 3 A young man professes that he has no fear of ghosts. His friends dare him to spend an hour at midnight in a house said to be haunted. He overhears their plans and arranges to frighten them. They learn enough of his plans to guess what he will attempt. What resulted?
- 4 A judge advertised for a secretary, saying in his advertisement: "To prove that the applicant is versatile, courageous, persistent, tactful, and has business ability, his application must be made in a novel way." What resulted?
- 5 A boy falls asleep in a library while reading *Treasure Island* just after he had prepared a lesson in algebra. What resulted?

THE CLIMAX

The climax of a story is its point of highest interest, the point toward which the entire story rises. In many respects the climax is the one point for which

the story exists. It is the point that makes the story a good story.

One school story tells of a young man who came from graduation exercises, proudly bearing a rolled, tied, and sealed diploma. He boasts to his friends of his success, and says that the result of his having gained the diploma has been an engagement as his uncle's secretary. He explains that under no conditions would the uncle have employed him unless he had won his diploma with credit. After the young man had talked for some time in a conceited way, one of his sister's girl friends asks to see the diploma. The following is the climax of the story, as it appeared in a school paper:

"She reached out her hand for it and carefully broke the precious seal. A pleasant thrill passed through me. She glanced sideways and then turned her attention again to the diploma. Slowly she unrolled—a piece of plain, white paper. Alas! it was no diploma! In the upper left-hand corner was a small note attached. On it was written in red ink: 'This is to inform you that you are hereby assigned to Class X. When you have returned your books you will receive your graduation diploma.'"

10 WRITTEN EXERCISE: MAKING A CLIMAX

Imagine, for any one of the following topics, that a series of interesting events has taken place. Write a paragraph or so that will give an emphatic or surprising climax.

- 1 When he had opened the box.
- 2 An unexpected recognition.
- 3 A moment of self-sacrifice.
- 4 The result of a summer's effort.
- 5 The boy who won.

BE BRIEF

In telling, or in writing any story, try to say as much as possible in as few words as possible. Be brief. A story told briefly is often much more effective than the same story told at great length. A good length for a story for a school publication is 1,200 words. The average length for an ordinary story is 3,000 words.

BE TRUE TO LIFE

In telling any story, even in telling a story of fairies, monsters, hobgoblins, or of anything else, be fundamentally true to life. Be as imaginative as you wish, but write your story so that it will seem true. When Jules Verne wrote his *Trip to the Moon*, he took great pains to make it seem reasonable that his characters could go to the moon. He explained, in great detail, how a company constructed an enormous cannon; how the scientists who directed the work made a projectile that would carry several men safely to the moon, and how they took means to protect the people of the earth from the effects of the great explosion when the huge cannon was fired.

No matter how impossible your story really is, tell it in such a plausible way that it will appear possible.

PRODUCE ONLY ONE EFFECT

Tell any story to produce one effect, and one effect only. Don't try to kill too many birds with one stone. Make your story lead to a single climax, that will awaken either laughter, or admiration, or sympathy, or any other emotion. If you produce only one effect

you will give your story the highest kind of unity, and you will keep it within proper artistic bounds.

GIVE EVERY NECESSARY DETAIL

Tell everything that is necessary to a full understanding of the setting, the characters, the situation, the action, and the climax. Don't leave your readers in doubt concerning any part of the story. Present your problems fully, and make your story complete in every particular.

OMIT NEEDLESS DETAILS

Omit every needless detail. Omit every description, every explanation, every word of conversation that will not lead directly to the climax of the story. Make your story exist for one purpose only.

THE FIRST STEP IN STORY-WRITING IS TO MAKE A PLAN

Before you begin to write, form a plan. Put down on paper what you have in mind concerning setting, characters, situation, action, and climax. For example, in the story of Renè Queeney and his "frat pin," the writer might have noted down the following plan before he wrote the story:

Setting: A High School

Characters: Renè Queeney; his chum; "Toothpick" Krames; "Toothpick's" sister.

Situation: Renè's "frat-pin" has disappeared.

Action: Renè "borrows" his chum's pin; gives that pin to a school girl; engages "Toothpick" Krames to find his original pin.

Climax: "Toothpick" finds Renè's pin, and brings with it a note that throws ridicule upon everything that Renè has done.

THINK OF THE CLIMAX BEFORE YOU BEGIN TO WRITE

In writing your story, think first of what you will write last,—the climax. Read any one of O. Henry's stories, and you will see that it ends in a notable climax that O. Henry must have had in mind from the very beginning. Without doubt O. Henry thought first of the climax, and then of the story that would lead to the climax. Follow the same method when you tell a story.

11 WRITTEN EXERCISE: MAKING A PLAN

Make a complete plan for an original story of 1,200 words for your school paper.

ACCOMPLISH A SINGLE PURPOSE

Your object in telling a story should be to give pleasure. Sometimes you may wish to teach a truth of some sort, a truth of character, a truth in moral life, or a truth of history. Before you write anything, determine your purpose in telling your story. If your purpose is to create laughter, make everything lead to the fulfilling of that particular purpose. If your purpose is to teach a truth, make everything lead to emphasizing that truth. Bear your purpose in mind throughout the entire writing.

12 WRITTEN EXERCISE: A STORY-WRITING CONTEST

Bearing in mind all that has been said concerning the writing of a story, complete any of the stories of which you have written a part in this lesson. The teacher will select the best stories and will ask the writers to read them to the class. The teacher will submit the best stories to the "Editor" of the school paper for publication.

13 ORAL EXERCISE: CRITICISING STORIES

Answer the following questions concerning stories you have read:

- 1 What five novels, or five short stories, have you read that you remember fairly well?
- 2 What is the setting of one of these stories?
- 3 What characterizes the principal persons in one of the stories?
- 4 What situation is presented at the beginning?
- 5 What action follows the presentation of the situation?
- 6 What is the climax?
- 7 In what person is the story told?
- 8 Is the story realistic or romantic?
- 9 How does the author make the story seem true?
- 10 What single effect does the author try to produce?
- 11 What details, or what events, has the author omitted in order to make his story produce a single effect, or in order to keep his story brief?
- 12 Did the author have in mind any definite point?

14 WRITTEN EXERCISE: CRITICISING STORIES

Exchange stories with one of your classmates, or select a story printed in any school publication. Write a criticism of the story that you have. Show in what respects the story conforms to the principles of good story-writing, and in what respects it fails to conform. Make your criticism one that will be helpful to the writer of the story. Consider in particular the success or the failure of the writer in the following points:

- 1 Development of single effect.
- 2 Accomplishment of purpose.
- 3 Character drawing.
- 4 Interest of action.
- 5 Development of climax.

15 WRITTEN EXERCISE: TELLING HOW TO WRITE STORIES

Imagine that you are the "Editor" of your school paper. One of your fellow pupils, who is out of town during the summer vacation, writes to you saying that he wishes to write stories for your paper. He asks you to give him suggestions for short-story writing. Write him some of the most important suggestions given in this lesson.

LESSON V

HOW TO MAKE YOUR STORIES INTERESTING

HOLD YOUR READER'S INTEREST

In telling any story,—in fact, in telling anything at all,—you wish to hold the attention of the one who hears you, or the attention of the one who reads what you have written. If the person to whom you talk turns his head away, or looks bored, you feel distressed. You should feel just as much distressed if any one who reads what you have written loses interest in your words.

FIND SOME COMMON GROUND BETWEEN YOUR STORY AND YOUR READER

One way to keep interest is to tell about people or events that your reader knows about. If you attempt to interest a carpenter in the translation of Latin, you may not succeed, but you will have no difficulty in interesting him in a new kind of plane or in a new type of tool handle.

In writing a story, find some common ground between your story and your reader. Stevenson's *Treasure Island* is interesting for boys because the story is an exciting story full of action—and boys are particularly interested in action of any sort. *Treasure Island* also interests boys because it tells what a boy did. Jim Hawkins, a boy, is the hero of the story,—a boy with all the natural energy, the natural courage, and the natural quick-wit that a healthy boy has.

1 ORAL EXERCISE: APPEALING TO THE READER'S INTEREST

Tell how you might make stories, based on the following topics, interesting to the types of persons indicated:

- 1 The unexpected discovery of an oil well. How can you interest boys?
- 2 A contest for a skating championship. How can you interest girls?
- 3 An adventure in a haunted house. How can you interest a person fond of scientific studies?
- 4 A quarrel concerning the ownership of property. How can you interest a student who likes mathematics?
- 5 A story of a night adventure in a canoe. How can you interest a person who likes to collect curiosities?

2 WRITTEN EXERCISE: APPEALING TO THE READER'S INTEREST

Write one of the stories suggested above. The success of most good story-tellers lies partly in their ability to find or to invent good subjects for story-telling. In this exercise and in those that follow you will do best if you find or invent good subjects.

MAKE YOUR READERS SYMPATHIZE WITH YOUR CHARACTERS

Appeal strongly to natural human sympathy and you will be likely to hold interest. Most people are sympathetic. They have fellow-feeling for any one who suffers, or for any one who experiences misfortune. Write your story so that it will appeal to the universal bond of sympathy. One of Guy de Maupassant's clever stories, *A Piece of String*, holds the reader's interest because it appeals strongly to a sense of sympathy with an honest man unjustly accused of wrongdoing. In that story a perfectly honest man stoops and picks up a piece of string, which he places in his pocket. Because of this action he is suspected of

having found and appropriated to his own use money belonging to some one else,—a suspicion that results in disaster. The reader sympathizes strongly with the falsely accused man and reads the story with great interest.

3 ORAL EXERCISE: APPEALING TO THE READER'S SYMPATHY

To what universal bonds of sympathy can you appeal in writing stories on the themes suggested below?

- 1 A new boy comes to a school and succeeds in outwitting those who try to annoy him.
- 2 A busy man, refusing to interrupt his work for any one, is at last taken from his office in an unexpected manner.
- 3 A boy who is collecting stamps manages to secure a most valuable set of rare stamps.
- 4 Two boys explore an unvisited swamp and have various surprising adventures.
- 5 An archery contest is won by a girl who was not known to have practised archery at all.

4 WRITTEN EXERCISE: APPEALING TO THE READER'S SYMPATHY

Write one of the stories suggested above, or a story on any other subject that will permit you to appeal strongly to the reader's sympathy.

BASE YOUR STORY ON COMMON IDEALS

Every one admires truthfulness, honor, sobriety, faithfulness, devotion, and self-sacrifice. A good way to arouse interest, and to hold it, is to appeal to common ideals. Dickens's *A Tale of Two Cities* is a story of a noble self-sacrifice. Sydney Carton, a man apparently without strong will, sacrifices himself throughout the story rather than bring unhappiness to Lucie Manette, whom he loves. At the end of the story Sydney Car-

ton sacrifices his life in order to give happiness to Lucie. The noble self-sacrifice of Sydney Carton adds much to the interest of *A Tale of Two Cities*.

5 ORAL EXERCISE: APPEALING TO THE READER'S IDEALS

To what ideals can you appeal in writing stories on the following topics?

- 1 Finding a way out of unusual difficulties.
- 2 Keeping an appointment in spite of all opposition.
- 3 Covering up a failure.
- 4 Meeting a temptation.
- 5 A story of a climb in a mountain region.

6. WRITTEN EXERCISE: APPEALING TO THE READER'S IDEALS

Write one of the stories suggested above, or a story on any other subject that will permit you to appeal strongly to the reader's ideals.

BASE YOUR STORY ON COMMON DESIRES

Appeal to desires that many people hold. Some of the most common desires are the desire for food and shelter, the desire for money, the desire for personal power, and the desire to protect family and friends. When Ernest Thompson-Seton wrote his *Biography of a Grizzly*, he told much more than the story of the life of a grizzly bear. He told a story of emotions, such as a human being might feel, and such as a bear might be expected to feel. He presented the common desires for food, shelter, and power, so cleverly that he made the reader enter into the experiences of a bear, and sympathize fully with the creature of the forest. The common bond between the desires of bear and of reader holds the reader's earnest attention.

7 ORAL EXERCISE: APPEALING TO COMMON DESIRES

To what common desires can you appeal in telling the following autobiographical stories?

- 1 The autobiography of an old five-cent piece.
- 2 The life history of a shingle from an old house.
- 3 The story of a bird's nest.
- 4 An old shoe and a pair of rubbers exchange histories.
- 5 An old mirror, used in colonial days, reveals its history.

8 WRITTEN EXERCISE: APPEALING TO COMMON DESIRES

Write one of the stories suggested above, or a story on any other subject that will permit you to appeal strongly to the reader's own desires.

BE TRUE TO LIFE

Make everything that you write appear true, and closely related to human interests and human sympathies.

Morgan Robertson, in one of his most ingenious stories, *The Battle of the Monsters*, is remarkably true to life, although he writes of the world of the microscope. In that story Morgan Robertson tells of what goes on in the veins and arteries when a person is inoculated against disease. In order to make scientific material interesting the writer speaks of the germs of disease, and of the corpuscles of the blood, as though they were persons who can think and talk as well as act. He speaks of the veins and arteries as though they were immense caverns in which forces representing good, and forces representing evil, fight in a long-drawn battle. The fact that the writer speaks of germs and corpuscles as though they were human beings in surroundings somewhat like our own awakens and holds the reader's interest.

In order to create an appearance of reality use many

definite words. Be very specific. Give many plausible details. Tell the exact size, shape, color, and appearance of objects and give photographic "pen-pictures" of persons. Make people *see* what you describe.

9 ORAL EXERCISE: BEING TRUE TO LIFE

Tell how you can awaken interest, through truthfulness to life, in writing stories on the following themes:

- 1 The memoirs of a walking-stick.
- 2 The confessions of a counterfeit half-dollar.
- 3 The family cat talks to her kittens.
- 4 The horse and the dog discuss the family.
- 5 The canary-bird writes an autobiography.

10 WRITTEN EXERCISE: BEING TRUE TO LIFE

Write one of the stories suggested above, or a story on any other subject not drawn from human life. Give your story the quality of human interest.

GIVE YOUR STORY RAPID ACTION

One of the most interesting stories ever written is *The Three Musketeers*, by Alexandre Dumas. That story is full of action from its first page to the last of its many pages. Something is always happening. There is always the flash of sword-blades, a quick escape, a gallop by night, a quick-witted rescue, a deed of loyal friendship, or an act of faithful service. Every interesting story has plenty of action. Make the characters in your own story act vigorously; make them do something worth while and accomplish something definite.

11 ORAL EXERCISE: DEVELOPING ACTION

Tell how you can arouse interest, through vivid action, in writing stories on the following topics:

- 1 What happened after the train had started.
- 2 The events just before the party.

- 3 The man who overcame almost everything that opposed him.
- 4 The interior of a mysterious box.
- 5 The consequences of keeping a foolish promise.

12 WRITTEN EXERCISE: DEVELOPING ACTION

Write one of the stories suggested above, or a story on any other subject that will permit you to develop interesting action.

INTEREST IN ACTION DEPENDS ON INTEREST IN CHARACTER

In telling *The Three Musketeers*, Dumas skilfully arouses interest, first of all, in the character of his hero, D'Artagnan, a poor young man who comes to Paris with nothing but wretched equipment, a loyal heart, great courage, and absolute self-confidence. In the story that follows, Dumas shows this young man succeeding in spite of ridicule and the strongest opposition. The story is interesting because D'Artagnan is so real. When you write a story do everything in your power to make your characters appear real, so that they will awaken sympathy. You cannot arouse interest in action unless, at the same time, you arouse interest in character.

13 WRITTEN EXERCISE: DEVELOPING CHARACTER

Write a paragraph or two in which you present, in some detail, the principal character for one of the stories suggested below. Place more emphasis on the inner nature and the motives of your character than you do on his personal appearance.

- 1 The reform of a bad character.
- 2 Taking out the conceit.
- 3 A would-be hero.
- 4 A plot that failed.
- 5 Grandmother's one adventure.

14 WRITTEN EXERCISE: DEVELOPING CHARACTER

Write one of the stories suggested above, or a story on any other subject that will permit you to develop strong interest in character.

MAKE THE SITUATION CLEAR

Unless you make your reader know just what you are talking about, and make him know just what problem you present, he will have slight interest in your story. In the opening part of any story put before your reader all the facts that are necessary for a clear understanding of the principal plot. Introduce all the characters that are needed; tell what the reader should know concerning their desires and motives, and give the reader some hint of the story that is to follow,—enough, at least, to arouse curiosity, and to set him at work trying to solve the main problem.

GIVE AN INTERESTING PROBLEM

When Frank R. Stockton wrote *The Lady or the Tiger?* he gave his readers a problem that no one has yet solved. He told the story of a princess who became jealous of another woman. The princess ordered her rival thrown into the dungeons, and the man whose love both women desired, placed in the arena. At this point Stockton introduced his problem. He said that two doors opened into the arena. The imprisoned woman stood behind one door, and a hungry tiger crouched behind the other. The princess ordered the man to open one door. If he opened the one behind which stood the lady he must marry that woman at once. If he opened the other the tiger would devour him. In either case the princess would lose his love. At the

moment when he started forward the princess gave the man,—whom she really loved,—a signal. The problem is: was her love for the man great enough to lead her to indicate the door behind which the woman was concealed,—thus giving him to her rival,—or was her jealousy so great that it led her to indicate the door behind which waited the tiger?

15 ORAL EXERCISE: PRESENTING A PROBLEM

On what interesting question can you centre a story based on one of the following?

- 1 A boy sees two men, whom he suspects to be smugglers, carefully hiding a number of small objects. One of these drops to the ground and proves to be a bullet.
- 2 An eccentric relative leaves a will in which he says that all his money is in a safe in his office.
- 3 A boy makes promises to different groups of friends.
- 4 At a picnic a sudden storm threatens actual danger.
- 5 Some young people who have taken a long sleigh ride are caught in a blizzard.

16 WRITTEN EXERCISE: PRESENTING A PROBLEM

Write one of the stories suggested above, or a story on any other subject that will permit you to develop an ingeniously contrived problem or question.

MAKE AN UNEXPECTED CONCLUSION

Stories that the reader can guess from the beginning are not interesting. The story that is bright, unexpected, and surprising is one that is sure to interest. O. Henry was particularly skilful in writing stories that rise to unexpected conclusions. In his *Gift of the Magi* O. Henry tells of a poverty-stricken husband and wife who wish to make each other Christ-

mas presents. The wife cuts her long and beautiful hair in order to obtain money with which to buy a present for her husband. The husband sells his highly prized watch in order to obtain money with which to buy a present for his wife. At Christmas time it is found that the wife had bought a watch fob for her husband, and that he had bought a comb for her hair. Each character had sacrificed the thing most loved, but under the circumstances, neither had bought a gift that was at all useful. The unexpected conclusion interests every reader.

17 ORAL EXERCISE: MAKING AN UNEXPECTED CONCLUSION

Tell what unexpected conclusions you can write for stories based on the following:

- 1 A youngster rescues a person from drowning.
- 2 A boy, wearing his first dress suit, boasts of the impression he will make.
- 3 A farmer laughs at two boys who build a dam across a brook.
- 4 A tramp offers to trade a fortune for a breakfast.
- 5 Two boys, having overheard a plot to rob a bank, endeavor to thwart the plot.

18 WRITTEN EXERCISE: MAKING AN UNEXPECTED CONCLUSION

Write one of the stories suggested above, or a story on any other subject that will permit you to make an unexpected conclusion.

HOLD THE MAIN POINT

When you try to hold interest by making your story rise to an unexpected climax hold the main point as long as possible. S. Weir Mitchell, in his story, *A Dilemma*, tells of a young man who is eager to inherit valuable jewels owned by a relative. In the end of the

story we learn that when the rich relative died he left the jewels in a box containing a powerful explosive. Opening the box would cause an explosion that would destroy the jewels. The relative had given the young man the ownership of the coveted jewels without giving him the selfish satisfaction of using them. If S. Weir Mitchell had told this principal point anywhere else than at the end of the story, he would have produced a less pleasing effect.

19 ORAL EXERCISE: HOLDING THE PRINCIPAL POINT

Tell how you can hold the principal point until the end in writing one of the stories suggested below:

- 1 Opening the box of dynamite.
- 2 Recovering the lost ring.
- 3 Finding what was at the bottom of the well.
- 4 Why the clock stopped every night at midnight.
- 5 Why Charlotte was late every day.

20 WRITTEN EXERCISE: HOLDING THE PRINCIPAL POINT

Write one of the stories suggested above, or a story on any other subject that will permit you to hold the principal point.

MAKE EVERY PART OF YOUR STORY STRENGTHEN THE CLIMAX

You cannot hold interest unless you centralize every minor point upon one single major point. Make your whole story rise toward the main point or climax. This means that you must leave out of your story everything that will not contribute, in at least a slight degree, toward the one effect to which you are working. In Jack London's story called *War*, Jack London tells the simple story of a young mounted soldier going on a scouting expedition. Jack London tells of the young

man's adventures in going over a rough country, of the soldier's temptation to shoot some of the enemy whom he sees, and of how, in the end, he is himself shot by the very men whom he had spared. In this story Jack London gives a number of subordinate details, every one of which leads directly toward the desired effect,—that of sympathy for the boy hero, and of detestation of war. The writer speaks of the beauty of the day, of the quietness of the forest, of the youth and health and good spirits of the young soldier, of the boy's fondness for fruit, and of his stuffing his blouse full of red apples that roll out when he falls from his horse, shot by the men whom he had spared. Every one of these details awakens interest and arouses sympathy. Every effect points in the same direction.

21 ORAL EXERCISE: DEVELOPING THE CLIMAX

Below are given several topics on which it is possible to construct short stories. Suggest for every topic certain principal characters, and the one effect that you wish your story to produce. Then suggest a series of events that will best develop the one effect you have in mind.

- 1 An adventure in the woods.
- 2 Frightening the wrong man.
- 3 A surprise party.
- 4 The mystery of the old church tower.
- 5 The fairy ring.

22 WRITTEN EXERCISE: DEVELOPING THE CLIMAX

Write one of the stories suggested above, or a story on any other subject that will permit you to make every point lead to the climax.

PRODUCE ONLY ONE EFFECT

You can create the best interest when you develop one effect only. If you attempt to develop two effects,

or more than two effects, you will divide your reader's attention. Your story must have one object, and one only. In *The Dan-Nan-Ron* by Fiona McLeod the one effect that the author wishes to produce is that of gloom and terror. The whole story from beginning to end is gloomy and mysterious. It ends in a passage of supreme horror. The story is full of weird suggestions of evil spirits and evil doings, and of hatred, revenge, and murder. Through it all runs mention of a strangely fascinating strain of music called *The Dan-Nan-Ron*, or *The Song of the Seals*, that at last calls the hero of the story to his death, struggling insanely in the water with a herd of frightened seals.

23 ORAL EXERCISE: DEVELOPING SINGLE EFFECT

What one effect can you produce in telling one of the following stories?

- 1 What happened in the old church.
- 2 The mystery of Hurricane Mountain.
- 3 The ingenuity of Pete McGan.
- 4 Upset by the new clerk.
- 5 The captain of the chorus.

24 WRITTEN EXERCISE: DEVELOPING SINGLE EFFECT

Write one of the stories suggested above, or a story on any other subject that will permit you to develop single effect.

MAKE YOUR READER FEEL CURIOSITY

In order to centralize your details, and to develop one principal effect, and one principal effect only, you must not only confine yourself to emphasizing a single main point, and to producing a single emotion, but you must also create suspense. You must make your reader

wonder throughout the story what is to be the solution of the problem.

When Edgar Allan Poe wrote *Three Sundays in a Week* he employed the principle of suspense. He told of a father who said that he would never allow his daughter to marry a certain young man whom she loved, until there were three Sundays in one week, a situation he thought impossible. At the end of the story, and not until then, Poe shows the reader how the young man proved to the father that there *can* be three Sundays in one week. The young man brings to the house one Sunday two sailors, one of whom had gone around the world in an easterly direction and thus gained a day; the other had gone around the world in a westerly direction and thus lost a day. The young man said: "To-day is Sunday." One sailor said: "To-morrow will be Sunday." The other sailor said: "Yesterday was Sunday." There were three Sundays in the week,—and the young man won the girl.

25 WRITTEN EXERCISE: SOLVING A PROBLEM

Write a series of short sentences that will show the movement of events, in one of the stories suggested below, toward a surprising ending not to be announced until the very last of the story.

- 1 The lost pocketbook.
- 2 The cause of the trouble.
- 3 The work of the "Bogey Man."
- 4 The children and the King of the Fairies.
- 5 A knightly adventure.

26 WRITTEN EXERCISE: SOLVING A PROBLEM

Write one of the stories suggested above, or a story on any other subject that will permit you to solve a problem.

USE CONVERSATION

In writing any story, make considerable use of conversation. Conversation gives a story a lighter and more interesting appearance, and also a higher sense of reality. Look at almost any short story or novel,—say, O. Henry's short stories, or any one of Dickens's novels,—and notice the comparatively large amount of conversation given. You are likely to wish to read a story that contains conversation, but you will put aside unread a story that presents a heavy, "dry" appearance.

When you write conversation, make the conversation sharp, quick, and pointed. Don't let your characters talk at great length. Make them speak as we speak in life,—a few words at a time. Make them speak naturally, and with a degree of vivacity and humor.

27 WRITTEN EXERCISE: WRITING CONVERSATION

Write one of the conversations called for below, or any other conversation that will be interesting. Make every effort to make the conversation quick, pointed, and humorous.

- 1 Two girls helping a third girl buy a hat.
- 2 The football coach talking with members of his team.
- 3 Two teachers discussing the work of a class.
- 4 Talking over things at home.
- 5 A pupil trying to explain just why his marks are less than 100 per cent.

BE BRIEF

Beginners in story-telling usually write too much description and too much explanation, and allow their characters to say and do too little. Make your story

tell itself, while you keep in the background. Be as brief as possible. Leave out every detail that does not contribute to the principal effect.

READ THOROUGHLY GOOD SHORT STORIES

Read only the best short stories and you will soon gain an appreciation of artistic effects that will give you constant pleasure. If you like to write short stories try to imitate the stories that please you most.

You will find good short stories in any issue of the standard magazines, especially in *The Atlantic*, *The Century Magazine*, *Harper's Magazine*, and *Scribner's Magazine*.

Read short stories by any of the following writers and you will find much that is worthy of imitation:

Thomas Bailey Aldrich
Henry Cuyler Bunner
Richard Harding Davis
Sir Arthur Conan Doyle
Mary E. Wilkins Freeman
Bret Harte
Nathaniel Hawthorne
O. Henry
Washington Irving

Myra Kelly
Rudyard Kipling
Jack London
Thomas Nelson Page
Edgar Allan Poe
F. Hopkinson Smith
Robert Louis Stevenson
Frank R. Stockton
Henry van Dyke

28 ORAL EXERCISE: A CRITICAL REPORT

Read a short story published in one of the magazines named above, or a short story written by one of the authors just named. What single effect did the writer make? What characteristics of the story are particularly worthy of imitation?

29 WRITTEN EXERCISE: LETTERS OF CRITICISM

The members of the class will exchange stories that they have written. Every member will write a letter to the author of the story that he receives, telling in what ways the story is good, and in what ways the story can be improved.

LESSON VI

MAKING A RECITATION

YOU WISH TO RECITE WELL

“Oh! I did want to make a good recitation! I studied two hours—and then I couldn’t say what I knew! What can I do?”

If you studied, and failed, it is only natural that you should feel grieved.

The first requisite to making a good recitation is an actual body of facts. Unless you are sufficiently informed, you cannot possibly make a recitation at all. Good preparation,—which means thoughtful study,—is essential to the making of any satisfactory recitation. On the other hand, there are many times, when you have studied faithfully, when you find that you do not recite well. After a failure under such conditions, you feel a keen sense of disappointment, and even of injustice. You realize that you have information but that you do not have the information at your command.

Making a recitation, like doing almost anything else, is more or less a matter of practice. There are bad ways of reciting, and there are remarkably good ways. Making a good recitation, and playing a good game of ball, depend alike upon a certain amount of knowledge, upon following principles that lead to success, and upon a large amount of practice.

ANSWER IN COMPLETE SENTENCES

In the first place, even if your teacher should permit it, do not answer merely with a word, a phrase, a clause, or with any fractional part of a sentence. In conversation, it is true, we frequently answer in words, in phrases, or in fractional parts of sentences,—for colloquial language permits almost anything. So, too, when we idly amuse ourselves, we throw a ball carelessly, but when we practise for baseball we throw the ball just as well as we can. A recitation hour, like an hour of baseball practice, is for a practical purpose. A recitation is to give practice in thinking, in talking, and in the general use of language.

Form well-rounded sentences when you answer questions given to you in the course of any recitation.

If you do this consistently and conscientiously, day after day, you will gain a degree of practice in forming sentences that later on will aid you greatly in the writing of sentences. Certainly if you learn to make good oral sentences you will learn at the same time to make good written sentences.

You are studying *Ivanhoe*. Your teacher asks you: "What are the chief characteristics of Cedric?" You can answer with one word, such as "Pride," or with several words, such as "Hatred of the Normans." You can answer in a more extended way, saying: "Pride in all the Anglo-Saxon ideals," or "Stubborn and unyielding resistance to the Normans."

Such answers are correct, but they give you no practice in forming sentences. Such answers tend to establish bad habits of expression. They do not aid

you to express your thoughts fully. They are not likely to do you justice.

REPEAT THE IMPORTANT WORDS OF THE QUESTION

You will be more likely to answer well if you will do as follows:

- 1 Repeat in the answer the most important words of the question.
- 2 In the first sentence, or in the first two or three sentences, indicate at least three parts for your answer.
- 3 Later, develop all the parts in the order in which you named them first.

You are asked such a question as: "What was the character of Silas Marner before he left Lantern Yard?" Repeat the most important words of the question. Say: "The character of Silas Marner before he left Lantern Yard. . . ." Now suggest at least three divisions for your complete answer: "The character of Silas Marner before he left Lantern Yard was that of a kind, loving, honest, God-fearing man." When you have said this, take up the four points—"kind, loving, honest, God-fearing"—one by one and show that every point is important.

1 ORAL EXERCISE: REPEATING THE WORDS OF THE QUESTION AND INDICATING IMPORTANT DIVISIONS OF THOUGHT

Answer one of the following questions by repeating the important words of the question, and by indicating important divisions of thought:

- 1 Why did the Ancient Mariner tell his story to the Wedding Guest?
- 2 Why did the Ancient Mariner shoot the albatross?

- 3 Were the companions of the Ancient Mariner guilty of wrong-doing?
- 4 In how many ways was the Ancient Mariner punished?
- 5 What is the meaning of "Life in Death"?
- 6 What is the turning point of *The Ancient Mariner*?
- 7 To what sort of people does the Ancient Mariner tell his story?
- 8 What supernatural incidents appear in the story of *The Ancient Mariner*?
- 9 What natural beauty does *The Ancient Mariner* emphasize?
- 10 What is the meaning of *The Ancient Mariner*?

"PLAY UP THE FEATURE" OF YOUR ANSWER

In Lessons I and II you learned that in telling news it is best to tell the principal feature first. You learned to emphasize most strongly the point of greatest value. Apply this principle to making a recitation.

You are asked: "What are the chief characteristics of Cedric in *Ivanhoe*?" You can "play up the feature" by answering:

"An obstinate pride in the ideals and manners of his forefathers, and an unyielding resistance to the Norman invaders of England, characterized Cedric."

You are asked: "How did the coming of Effie change the character of Silas Marner?" You can "play up the feature" by answering:

"Never was a man's character changed for the better more thoroughly and more quickly than when Effie came into Silas Marner's life. From being unhappy, miserable and wretched, he became happy, care-free, and contented."

The rules for making a good recitation of this type are as follows:

- 1 Answer in a complete sentence, or in a group of complete sentences.
- 2 "Play up the Feature" of your answer by naming the important points first, or by emphasizing the important points in any other way.
- 3 Add a few supporting details in the form of modifiers, or in the form of explanatory sentences.

2 ORAL EXERCISE: MAKING A RECITATION EMPHASIZE
IMPORTANT POINTS

Answer the following questions with regard to any book that you have read recently. Emphasize the important feature of every answer.

- 1 What is the event of greatest interest?
- 2 What is the character of the hero?
- 3 How does the book begin?
- 4 Where does the story take place?
- 5 Why do you like or dislike the story?
- 6 What leads you to think the book has permanent value?
- 7 How does the book resemble any other book that you have read?
- 8 What is the theme of the book?
- 9 What characterizes the style of the book?
- 10 What does the book show concerning the author?

ANSWER IN ORAL PARAGRAPHS

You are still more likely to answer well if you make an extended answer. Instead of answering in a single sentence, answer in a group of sentences. Make a well-formed paragraph.

In your first sentence repeat the important words of the question, or "play up the feature," just as you do when you answer with only a single sentence. Make the first sentence just as condensed, and just as expressive, as though it were to be your only answer.

Then, by further explanation, by example, by quotation, or by other means, establish the points that you present in your first or topic sentence. You will make your thought strikingly clear, and you will emphasize all that you say.

Here is an answer of the extended type, given by a pupil who was asked the question: "What sort of place is the town of Raveloe in which Silas Marner lived?"

"Raveloe, where Silas Marner lived, is a typical rural town. Its people are for the most part ignorant, good-hearted, and prone to gossip. They have a very strict code of morals, and are inclined to be hypocritically pious. It was this last characteristic of theirs that forced Silas Marner to live his secluded life apart from all the rest. George Eliot portrayed the character of these small-town folks so well that one might take a description of them as a true picture of English rural people. The town itself has no outstanding characteristic to raise it above the level of the average English village. There is the usual manor of the wealthy squire; the tavern where the idlers of the village congregate, and the small parish church. In such an unprogressive and prudish town Silas Marner lived, little known, with but few acquaintances, and not a single friend."

3 WRITTEN EXERCISE: MAKING EXTENDED ANSWERS

Imagine that you have been called upon to recite on one of the following questions. Write an extended answer, such as you might give orally in class.

- 1 What was Washington Irving's attitude toward old customs?
- 2 What parts of London most interested Irving?
- 3 How does Coleridge indicate that *The Ancient Mariner* is a story of the past?
- 4 In what ways is the language of *The Ancient Mariner* different from our own?

- 5 Where is the scene of *Treasure Island*?
- 6 What is the most notable characteristic of Dr. Livesey?
- 7 What is the most notable characteristic of Telemachus?
- 8 Why did the Greeks admire Odysseus?
- 9 Why do we sympathize with Adam in *As You Like It*?
- 10 Why do we like Touchstone?

4 ORAL EXERCISE: CRITICISING ANSWERS

Tell in what respects the following answers are good, and in what respects they are not good:

What are the characteristics of Edgar Allan Poe's poem, *The Raven*?

The Raven, by Edgar Allan Poe, is a sad and gloomy poem. A mournful lover, moved by the loss of his sweetheart, tries to drown his sorrows in books. At night, when he thinks of his lost one, her spirit seems to haunt him. In the midst of his reveries he is interrupted by a raven that flies into his room and perches upon a statue. The raven had probably escaped from a grief-stricken person, for all he could utter was one word, "Nevermore." This word so fits in with the thoughts of the mournful lover that its repetition makes him feel more wretched.

What is the central thought of Gray's *Elegy in a Country Churchyard*?

The central thought in Gray's *Elegy* is that glory, splendor, and pomp lead only to the grave. The rich and the poor, all alike, must die. Trophies and marble monuments cannot recall life to the dead. People who lie in humble graves might have been great if they had had the chance.

5 WRITTEN EXERCISE: A LETTER CONCERNING THE MAKING OF A RECITATION

Write a letter to a friend in another school telling him how to make good recitations.

LESSON VII

WRITING A COMPOSITION

THE BEST SUBJECTS ARE CLOSE AT HAND

"Next Tuesday every member of the class will hand in a composition."

How dreadfully the words fall upon the ear! It is such a burden to write even a short composition!

Then, all too often, it seems, the teacher of English asks you to write compositions of considerable length, —whether five hundred, one thousand, fifteen hundred, or two thousand words long. To most students the writing of the compositions is a real "bugbear."

REAL INTEREST COMPELS EXPRESSION

The secret of composition writing lies in finding a subject of which you really know something, and of which you wish to speak. When you have something to say, you naturally wish to communicate your thought to some one else. Even in a crowd, men turn to strangers and make remarks. Their thoughts compel them to speak.

The first thing to do to make composition writing easy is to find something worth while to say.

When you have a subject that represents your interests you cannot help telling about it to others, either in speech or in writing. You will try:

- 1 To tell what you have done.
- 2 To describe something that you have seen.

- 3 To explain something that you believe you understand.
- 4 To persuade some one to do something.
- 5 To interest some one else in what interests you.
- 6 To give some one else pleasure in what gives you pleasure.

**YOUR SUBJECTS SHOULD BE THE SUBJECTS YOU SPEAK
ABOUT IN CONVERSATION**

Nothing is easier to find than a subject about which to write. Think of something that interested you so much that you spoke about it to some one:—that is your subject. You have already spoken about it. Write on paper, in a single sentence, as nearly as you can remember, just what you said. That one sentence is your theme.

Make it your rule, when circumstances permit, not to write a composition on any subject unless you have first said something about that subject, and have written down on paper just what you said.

NO SUBJECT IS TOO TRIVIAL, IF PROPERLY TREATED

Much that you say concerns trivial, unimportant matters, but sometimes even the most trivial subjects are worthy of development into long compositions. Select subjects you believe important, but do not consider any subject beneath your notice.

**THE BEST SUBJECTS ARE THOSE THAT INTEREST
THE MOST PEOPLE**

Generally speaking, the best subjects are those that will interest a great number of ordinary people. If

you write only on subjects on which you have already said something in ordinary conversation you are not likely to select uninteresting subjects.

In your daily conversation you speak most frequently of subjects that come well within your knowledge and experience. Those subjects are the best subjects on which you can write, for they truly represent you and your thoughts.

Rely more and more upon what you see and hear, and give specific details in proof of any general statements you make.

YOUR SUBJECTS ARE ALL CLOSE AT HAND

You speak every day concerning what you see. You do not need to go to encyclopædias to find subjects. The best possible subjects are those that you see in your own neighborhood every day.

The world is a most interesting world, full of fun and sadness, of play and of work. Open your eyes to the interesting things around you every day of your life. The streets where you live are as interesting as were the streets of ancient Rome or of Shakespeare's London. The people you see every day are doing patient, or faithful, or difficult, or skilful, or heroic work, just as people did in all past ages of the world. A wedding is as romantic now as a wedding was in the days of romance; a funeral is as sad as a funeral ever was. The school in which you spend your time bristles with subjects,—and every pupil has a story of remarkable experiences, of strange sights, or of distant places.

1 WRITTEN EXERCISE: FINDING A SUBJECT

- 1 Write five remarks that you have recently made concerning things that you see every day.
- 2 Write five remarks that you have recently made concerning subjects on which you have intimate personal knowledge.
- 3 Write five remarks that you have recently made concerning subjects of present general interest.
- 4 Write five remarks that you have recently made concerning subjects of considerable importance.

MAKE A LIST OF SUBJECTS

Read Nathaniel Hawthorne's *Note Books* and you will see that that great writer jotted down every day the subjects that interested him, and that he thought would interest others. As he walked in the city or in the country; as he read books, or as he meditated, he made mental note of interesting subjects. As soon as he could do so, he noted these subjects in a note-book. He did not find time to write on most of the subjects, but he had a great list from which to choose whenever he wished to write.

Do as Hawthorne did. Keep a note-book, and fill it with suggestions. Note hundreds of subjects, and choose from your list of good subjects when you wish to write.

The best way to find subjects is to find them every day, and to find them everywhere.

- 1 Why I like Saturday and Sunday.
- 2 Is the school acquainted with itself?
- 3 Boxing is good fun.
- 4 My advice to a freshman.
- 5 How many real Americans do I know?

- 6 Why does every one use slang?
- 7 An honor society helps every one.
- 8 How to waste time.
- 9 What is the good of a college education?
- 10 Are you behind the times?
- 11 Are most of the students loyal to the school?
- 12 Why go to school?
- 13 What good is a high-school education?
- 14 Can every one help school athletics?
- 15 Is the school library interesting?
- 16 What is an ideal teacher?
- 17 How can any one be a leader in school?
- 18 What do the seniors do for the school?
- 19 How students act out of school.
- 20 The history of my favorite club.
- 21 Plans for the coming season.
- 22 The story of a graduate of our school.
- 23 A victory in mathematics.
- 24 The best kind of coach.
- 25 A real laboratory discovery.
- 26 How our school makes good citizens.
- 27 A review of a new book.
- 28 The advantages of having a general organization.

If you are unable to find good subjects by your own observation and thought, look into Hawthorne's *Note Books* and take one of the subjects that he suggested but that he did not find time to write about. You will find his suggestions full of originality and fancy.

WRITE A TEST SENTENCE

In Hawthorne's *Note Books* you will see that Hawthorne did more than note subjects. He wrote suggestions in sentence form,—sometimes in a single sentence,—sometimes in several sentences.

When you have a subject that you like, write a single sentence, or a paragraph, that will preserve your ideas until you are ready to use them.

Your subject may be, *Living in the Country*. If you can write a good sentence, or a good paragraph, on that subject, you will be able to write a good composition on it.

You may write:

“The country has advantages in health, in pleasure, and in freedom that the city does not have.”

If you can write that much, you are certain that you can write more. You will plan to explain the advantages in health, in pleasure, and in freedom that the country has. You will plan to illustrate every advantage by telling an anecdote, or by making some other form of illustration. You will plan to write introductory material, and to add a conclusion that will give emphasis.

2 WRITTEN EXERCISE: WRITING A TEST SENTENCE

1 Make a list of five subjects that interest you.

2 Select the subject in which you are most interested, and write a single sentence concerning it. In that sentence indicate at least three divisions of thought that you may develop later when you write the full composition.

GATHER MATERIAL

When you have selected a subject in which you are interested, prepare to gather more material. In Lesson XXV you will find detailed directions for gathering material. In general, do as follows:

- 1 Go once again to the source that inspired you to utter the original sentence concerning your subject.
- 2 Observe your subject more closely.
- 3 Ask people whom you heard speak about your subject to tell you more about it, or to tell you where you can find more about it.
- 4 Go to any librarian and ask where you can find more concerning your subject.
- 5 Read all that has been printed about your subject.

TAKE FULL NOTES

In doing all this, take notes as a reporter does.

Perhaps, in the first place, you said something concerning a noticeable building. Now you wish to write on that subject. Go once more to the building that attracted your attention. Take out your note-book and write down the details that you notice on close observation. Talk with your friends, to whom you spoke in the first place, and write down the suggestions their words give you. Make all your preparation a note-book preparation. Prepare yourself just as a reporter prepares himself for writing an important article.

MAKE AN OUTLINE

When you have taken full notes, make an outline. In Lesson VIII you will find specific directions for making an outline.

In general divide your outline into three parts:

- I Introduction.
- II Body.
- III Conclusion.

If you write an outline or a brief, as explained in Lesson VIII, you will provide for yourself what every good workman needs—a plan for work to be accomplished.

WRITE A SENTENCE FOR EVERY SUBORDINATE THOUGHT

Your thoughts on a subject will fall under a few headings,—sometimes three, sometimes five, and sometimes more. For an ordinary school composition, you need only a few headings. Write in sentence form the several subordinate thoughts that will develop your principal thought.

3 WRITTEN EXERCISE: WRITING A GENERAL PLAN

1 Write another list of five subjects that interest you, and that are likely to interest others.

2 On the subject that you like best, write a sentence that will show the thought that you have in mind. Then write several subordinate sentences that will show the subordinate or supporting thoughts.

THE INTRODUCTION PREPARES THE WAY

The purpose of an introduction is to awaken your reader's interest in your subject. Any way of awakening interest makes a thoroughly good introduction.

Present the case. Tell what aroused your own interest. Tell something concerning the history of the subject. Say anything that will make your reader understand your subject, and that will make him interested in it.

It may be necessary to define terms or to explain just what it is that you are talking about.

At the same time outline the treatment that you are going to give your subject. Indicate your purpose in writing, and tell the principal features of the plan that you will follow.

4 WRITTEN EXERCISE: WRITING AN INTRODUCTION

Write a short introduction for a composition on one of the following subjects, or on any other subject that interests you. Awaken interest in your subject. Present the case in full. Define unusual terms. Tell about the history of your subject. Indicate the nature of your treatment, and your general plan.

- | | |
|--|----------------------------------|
| 1 Thoughts at graduation | 10 Life in the country |
| 2 How to make a candlestick | 11 What makes a good lunch |
| 3 The mechanism of a rifle | 12 How to care for pigeons |
| 4 The adventures of a piece
of wood | 13 The best kind of pie |
| 5 Chemistry in daily life | 14 A good stamp collection |
| 6 Military training | 15 I hate mosquitoes |
| 7 The management of a
camp | 16 The fortune-teller |
| 8 The work of the Boy
Scouts | 17 Why not whisper? |
| 9 Doing things for yourself | 18 What I think about "tattling" |
| | 19 How to make griddle-cakes |
| | 20 An interesting puzzle |

**THE BODY OF THE COMPOSITION PRESENTS YOUR
THOUGHT**

The introduction introduces the subject and arouses interest. The body of the composition tells all that you have to say on the subject. It is an expansion of the sentence that you wrote first as the subject of your composition.

The body, therefore, should consist of a number of different points that establish the truth of your one thought. Take up these points one by one, and make the presentation of every point unified and complete.

When you wrote your first sentence you expressed one thought. In the body of your composition keep to that one thought. Add further information in support of your original statement, but say one thing and

one thing only. Make the body of your composition a unit, and make it represent all that you have to say on your subject.

PROVE EVERY GENERAL STATEMENT

Avoid making unsupported general statements. Give a sufficient number of details or specific examples to make the truth of what you say perfectly clear.

GIVE FAMILIAR EXAMPLES TO PROVE EVERY GENERAL STATEMENT

Plan to establish the truth of every general statement, not only by giving definite examples, but by giving examples of a nature familiar to your readers.

If you make the general statement: "Exercise is worth while," you may establish its truth by writing, as definite examples of that statement, the stories of two or three people whom you know, and whom your readers know,—who profited by exercise.

Does it pay to be a good student? There is not the slightest question about it. It does pay,—and it pays well.

"Bert" Hawley,—who spoke in the assembly last week,—is an example. He entered this school determined to do his best. He mastered every subject he took. He joined clubs, and he played on teams. As a result he was made a member of the *Arista*, the honor society of the school; he was elected president of the General Organization; he was made captain of the football team. Then he graduated with honors.

Now he is about to graduate from college, where he has done just what he did here—and he has his Phi Beta Kappa key now.

Did it pay him to be a good student? Of course it did, and that is why we all applauded so when he came back to the old school.

5 WRITTEN EXERCISE: PROVING A GENERAL STATEMENT BY GIVING A DEFINITE EXAMPLE

1 Make another list of five subjects that interest you, and that are likely to interest others.

2 Write three definite illustrations, within your own experience,—and within your readers' experiences,—that will prove the truth of one of the general statements that you will make in a composition on the subject you like best.

6 WRITTEN EXERCISE: MAKING AN OUTLINE FOR THE BODY OF THE COMPOSITION

1 Write a remark that you made recently on some worthy subject of general interest.

2 Write an outline of the various points that you propose to consider in the body of a composition that will support the truth of what you said.

THE CONCLUSION SHOULD ADD EMPHASIS

At the end of your composition, write a short conclusion. The object of a conclusion is to emphasize what has been said. Summarize the principal points presented; make emphatic assertions, or appeal strongly to the emotions. At the very close of your composition say something that will strongly affect the reader.

7 WRITTEN EXERCISE: WRITING A CONCLUSION

Write a conclusion for a composition on one of the following subjects, or on any other subject that interests you. Write your conclusion so that it will leave on the reader a compelling impression.

- | | |
|---|----------------------------|
| 1 The way to gain a baseball championship | 6 The purpose of schools |
| 2 The value of system | 7 Being a freshman |
| 3 Mechanical drawing is worth while | 8 Being a senior |
| 4 The making of a book | 9 Too much to do |
| 5 The moral value of football | 10 What makes a school? |
| | 11 How to catch fish |
| | 12 The best kind of apples |

- | | |
|--------------------------|-------------------------|
| 13 A family coat of arms | 17 Why I like moccasins |
| 14 Sister's admirers | 18 "Castles in Spain" |
| 15 Unusual buttons | 19 Bead bags |
| 16 Silk stockings | 20 The use of algebra |

MAKE YOUR TREATMENT UNIFORM

The treatment that you give your subject must be appropriate. Avoid flippancy when you write on serious subjects. Avoid a heavy and ponderous style when you write on subjects of trifling importance. You may be serious or whimsical, light or fanciful, calm or spirited, but keep one tone throughout and make your treatment uniform.

8 WRITTEN EXERCISE: MAKING TREATMENT UNIFORM

Write original sentences on which you could develop compositions of the following types. Make a full plan for at least one composition:

- 1 A serious composition.
- 2 A whimsical composition.
- 3 A broadly humorous composition.
- 4 A fanciful composition.
- 5 A calmly reflective composition.
- 6 A very spirited composition.

REVISE YOUR FIRST WORK

Write your first draft with lead pencil, on paper that you expect to throw away. Write just as hastily as you please, and give all your attention to expressing your thought. Depart from your outline at any time. Do anything that will aid you to express your thought.

When you have written all that you have to say on your subject, take your pencil and revise your work. Correct errors of every kind. Cross out unnecessary words, or unnecessary paragraphs. Add details or

paragraphs to strengthen what you have said. Make any and every change that will make your composition represent your thought, and at the same time be correct in expression.

MAKE A NEAT FINAL COPY

Last of all, make a final copy of your composition. Write slowly, carefully, and neatly. Make your composition artistic in appearance. When you have done all that you can to make your composition good you will be able to submit it with the satisfaction of knowing that it represents you and your best work.

9 WRITTEN EXERCISE: WRITING A COMPLETE COMPOSITION

- 1 Write five original sentences suitable for the subjects of long compositions that will thoroughly represent your best self.
- 2 Write, in full, one of the compositions suggested by your five sentences. Adapt your treatment to your theme. Develop your thought in full. End your composition so that it will leave on the reader a strong impression.

10 WRITTEN EXERCISE: A LETTER CONCERNING THE SELECTION OF SUBJECTS

Imagine that a friend of yours in another school has written to you asking how to select subjects for school compositions. He is to write in competition for a prize. Give him full and friendly advice.

11 WRITTEN EXERCISE: A SUBJECT NOTE-BOOK

From day to day during the school year write down in a carefully prepared note-book,—to be kept permanently,—a list of subjects that you believe are worthy of development into compositions. In every case write an expressive sentence, preferably a sentence founded upon a remark that you have made. Number every suggestion for a composition. After every suggestion leave one or two lines in your note-book blank. Make the note-book represent your most sincere thoughts.

LESSON VIII

OUTLINING

AN OUTLINE IS A GREAT HELP

One of the most popular present-day American novelists says that when he prepares to write a novel he spends several months making an outline. He makes change after change, mapping out every detail. When he has prepared an outline to his satisfaction, he says he does not find it at all difficult to write a novel.

Some famous writers, like Sir Walter Scott and Victor Hugo, wrote without making outlines. An outline is not a necessity; it is a help.

USE A DEFINITE SYSTEM OF NUMBERING AND LETTERING AN OUTLINE

In order to distinguish the parts of an outline or brief, use a definite system of numbering and lettering. Number all principal headings with Roman numerals: I, II, III, IV, V, etc. Letter all important subordinate headings with capital letters: A, B, C, D, E, etc. Number all minor headings with Arabic figures: 1, 2, 3, 4, 5, 6, etc.

Divide your outline or brief into three sections:

- | | |
|-----|--------------|
| I | Introduction |
| II | Body |
| III | Conclusion |

The numbering and the lettering for an ordinary school composition should be somewhat as follows:

I Introduction

A

B

1

2

3

II Body

A

1

B

1

2

C

1

2

3

D

1

2

III Conclusion

A

1

2

B

1

2

Under every one of the three principal sections make the proper lettering and numbering to indicate subordinate divisions.

If you wish to make further subdivisions than those just indicated, write: (a), (b), (c), (d), (e), etc.

THE DIFFERENCE BETWEEN AN OUTLINE AND A BRIEF

An outline is formed of detached words and phrases. It contains no complete statements. A brief is formed of sentences. It contains nothing except complete statements.

WRITE SUGGESTIONS AS THEY OCCUR TO YOU

When you are ready to write a composition, take a piece of paper and a lead-pencil, and write down in any order the thoughts that come to you, writing only a few words for every thought.

When you have written all the suggestions you can think of, look over the suggestions, and number them in the order that you think best. Your plan, at this stage, will look something like the following:

How to Plan for a Picnic

- 2 Place
- 6 Lunch
- 3 People
- 4 Going there
- 7 Cooking
- 1 Date and time of day
- 5 Sports

Now rewrite your plan in proper order. It will then look as follows:

How to Plan for a Picnic

- 1 Date and time of day
- 2 Place
- 3 People
- 4 Going there
- 5 Sports
- 6 Lunch
- 7 Cooking

EXTEND AN OUTLINE IN PROPORTION TO YOUR NEEDS

This is the beginning of an outline, and sometimes it is all the outline you need. If you are sent to the blackboard to write a short composition, write at one corner of the board such a simple outline as this.

Extend an outline in proportion to your needs. Make just as many subordinate headings as you please.

Under section three you might write:

III People

A Young people

- 1 Boys
- 2 Girls

B Older people

- 1 Men
- 2 Women

1 WRITTEN EXERCISE: WRITING A SHORT OUTLINE

- 1 Write five subjects suitable for short blackboard compositions.
- 2 Write a simple outline for a blackboard composition on the subject you like best.

WRITE A BRIEF IN COMPLETE STATEMENTS

If you are to prepare some particularly thoughtful composition, such as a prize essay, a debate, or a graduation oration, write a brief.

Use the same system of numbering and lettering that you use for an outline, but write full, simple sentences, or complete statements in the form of clauses. Do not write compound sentences, and do not write complex sentences, unless you divide those sentences into sections, as follows:

- A Young children should not be allowed to work in factories,
because
(1) They will injure their health

Write every part of a brief so that every part will be expressed by a complete statement. If you wish, use words that show relation, like "because," "for," "if," "when," "although," etc.

SOME "LITERARY" DOGS

- I Introduction: Literature tells us much about dogs.
- A The dog, for ages, has been man's companion.
 - 1 The most ancient records tell about dogs.
 - 2 The Bible speaks of dogs.
 - 3 Later literature tells about dogs.
 - 4 Modern books say much about dogs.
 - B Literature reflects life.
 - 1 Literature has much to say about dogs.
 - 2 Some "literary" dogs have peculiar interest.
- II Body. The dog in literature has human qualities.
- A Rip Van Winkle's "Wolf" was like "Rip."

- B "Bill" Sykes's "Bullseye" was better than "Bill."
- C The watch-dog in *Evangeline* was a true Acadian.
- D "Bevis," in *Woodstock*, was admirable.
- E Some dogs in modern literature are notable for character.
 - 1 Walter Dyer's "Gulliver the Great" was a hero.
 - 2 The dog in *The Call of the Wild* became a degenerate.

III Conclusion. The dog approaches human character.

- A Literature tells about many kinds of dogs.
 - 1 It tells of bad dogs.
 - 2 It tells of good dogs.
- B Literature shows the dog as almost entirely human in character.

2 WRITTEN EXERCISE: WRITING A BRIEF

- 1 Write five subjects suitable for long, serious compositions, such as you might write for term compositions, debates, or graduation orations.
- 2 Write a complete brief for a term composition, a debate, or a graduation oration, on the subject you like best.

If you wish you may select one of the following subjects:

- 1 Every one should read good newspapers.
- 2 The study of Latin and Greek is worth while.
- 3 There are heroes in every-day life.
- 4 Some recent novels are worthy of high praise.
- 5 The public library does much for public education.
- 6 Women have been great leaders.
- 7 The future offers great promise for the place in which I live.
- 8 Every person should be self-educated.
- 9 History repeats itself.
- 10 Every street should be made beautiful.
- 11 Manual training is an important part of a school course.
- 12 Trifles are often exceedingly important.
- 13 Great pictures have practical value.
- 14 The theatre is an influence for good.
- 15 A good cause makes a stout heart.

LESSON IX

BEGINNING A COMPOSITION

A GOOD INTRODUCTION LEADS INTO THE SUBJECT

It is really a difficult thing to begin any piece of writing. Some writers say that the best way to begin a composition is to write as good an introduction as you can, and then to throw it away. They mean that a writer is likely to wander about in writing before he begins to express his real thought.

Plan to write for every composition as good an introduction as you can write. Perhaps you will write the introduction so well that you will not wish to throw it away after all. At any rate, you may be sure that writing an introduction will lead you into your subject. If you write a good introduction you will lead your readers into sympathy and understanding with you.

ANNOUNCE YOUR SUBJECT

Announce the exact subject on which you will write.

SENTENCES ANNOUNCING SUBJECTS

- 1 The sale of tickets for the new annual has begun.
- 2 One of the most worthy of all charitable causes is the Hoover European Relief Fund.
- 3 My attention was attracted recently to a magazine article on "Depreciation," or wearing out.
- 4 Few in our school realize how successful our graduates are in after life.
- 5 Nicknames of towns, cities, and States often have interesting stories connected with them.

1 WRITTEN EXERCISE: ANNOUNCING A SUBJECT

Select a suitable subject for a composition that will interest your classmates. Write the introduction, paying particular attention to making the announcement of your subject.

DEFINE UNUSUAL TERMS

Define all the unusual terms in your title, and explain anything that will help your reader to understand the subject.

DEFINITIONS AND EXPLANATIONS

- 1 The course in Qualitative Analysis is a course wherein unknown compounds in a solution are determined by various chemical tests.
- 2 A pattern is an object made of wax, plaster of Paris, wood, or of some other solid substance, and it is used to make an impression in a mould for a desired casting.
- 3 The sliding-wing airplane is an airplane that has a device by means of which the extent of wing-surface may be reduced during flight.
- 4 Success, as I understand it, does not mean the gaining of money nor the gaining of fame, but the doing of something a little better than most other people do it.
- 5 To the angler fishing is not work; it is recreation.

2 WRITTEN EXERCISE: DEFINING UNUSUAL TERMS

Select a subject on which you are well informed, and on which your classmates are not well informed. Write the introduction for a composition on that subject, paying great attention to telling just what you have in mind, and to defining unusual words.

TELL WHY YOUR SUBJECT IS INTERESTING

Tell what reasons make your subject interesting at the time when you write.

TELLING WHY A SUBJECT HAS PRESENT INTEREST

- 1 To-day people pay more attention to birds, to trees, and to flowers than they ever did before.

- 2 Every one of us has made some blunder because he has hurried. Nations also have blundered because they have hurried.
- 3 We see changes take place in our school, term by term. In the course of many years great changes have taken place.
- 4 Any one who wears a cotton dress, or who uses cotton cloth at all, is interested in cotton.
- 5 Exactly one hundred and twelve years ago, this month, a very great musician was born near the city of Warsaw in Poland.

**3 WRITTEN EXERCISE: TELLING WHY A SUBJECT HAS
PRESENT INTEREST**

Select a subject in which you have interest, and in which you believe many others have interest. Write the introduction for a composition on that subject, paying most attention to showing why your subject is interesting.

TELL THE HISTORY OF THE SUBJECT

If it is necessary, add information concerning the history of your subject, telling about its origin, its development, the great events connected with it, and the recent events that make it especially important.

TELLING SOMETHING ABOUT THE HISTORY OF A SUBJECT

Two or three years ago some one suggested that a First Aid Society be formed to give help in any emergency, whether of sickness or of accident. Every class appointed representatives. The class representatives met and formed a society under the supervision of Dr. Grant. Since that time the First Aid Society has done much for the school.

**4 WRITTEN EXERCISE: TELLING SOMETHING ABOUT THE
HISTORY OF A SUBJECT**

Select a subject that will be of general interest to the pupils in your school. Write the introduction for a composition on that subject. Tell something concerning the history of the subject you select.

GIVE YOUR MENTAL POINT OF VIEW

Give your own point of view, letting your readers know that you have certain emotional reactions on the subject, that you are not cold and apathetic toward it, but that you believe firmly, and feel strongly.

GIVING A MENTAL POINT OF VIEW

If there is one part of nature that I like more than any other part, it is a hill. I like the hard climb that takes me to the top. I like the trees and the rocks and the wide view that I get at the very summit. I often used to wonder how and when the hills were made.

5 WRITTEN EXERCISE: GIVING A MENTAL POINT OF VIEW

Select a subject in which you have peculiar personal interest. Write an introduction for a composition on that subject, paying most attention to showing your own feelings toward your subject.

INDICATE YOUR PLAN

Make some indication of the plan of your work. Name the divisions of your thought, the lines of treatment that you propose to follow, the issues involved, or the points to be proved.

INDICATING THE GENERAL PLAN

School spirit means much for the members of teams and clubs; much for every other person in the school; much for the alumni, and much for the future of the school.

6 WRITTEN EXERCISE: INDICATING THE GENERAL PLAN

Select a subject that will interest most of the students with whom you are acquainted. Write the introduction for a composition on that subject, paying most attention to indicating the general plan of your composition.

7 ORAL EXERCISE: CRITICISING INTRODUCTIONS

In what respects are the following introductions good, and in what respects are they faulty?

WE SHOULD BE QUICK TO APPRECIATE MERIT

In these days when we take such pride in celebrating the birthdays of great men who lived in the past, and in honoring with monuments and memorials those who did valuable work for the world, is it not appropriate to ask: "Would it not have been better if people had honored such men while they still lived?" Among the names of those who are on the roll of fame to-day, the names of those who serve as shining examples to every one, are the names of many who were harshly criticised or even derided and disgraced while they were living.

WHAT MAKES A GOOD CITY?

The subject of municipal reform is much mentioned at the present time. It is not my purpose to enumerate the various reforms needed in the present system of city government, but to give, as briefly as possible, the requirements for a good city.

ACCIDENTS ARE SOMETIMES BENEFICIAL

People grumble about accidents, and attribute them to bad luck, yet in many cases accidents are found to be beneficial.

8 WRITTEN EXERCISE: SELECTING SUBJECTS AND
WRITING INTRODUCTIONS

- 1 Write a list of five subjects suitable for story-telling.
- 2 Write an introduction for one of the stories you suggest.
- 3 Write a list of five subjects suitable for descriptive writing.
- 4 Write an introduction for any one of the descriptions you suggest.
- 5 Write a list of five subjects suitable for written explanation.
- 6 Write an introduction for any one of the explanations you suggest.
- 7 Write a list of five subjects suitable for a debate.
- 8 Write an introduction for any one of the subjects you suggest.

LESSON X

AROUSING INTEREST

BE INDIVIDUAL

The teacher says: "Make your composition work interesting. Write so that every one in the class would like to read your work,—or would lean forward and listen attentively if you were to read it aloud. Create interest in the first paragraph,—make your very first words interesting."

"How can I possibly write like that!" you wonder.

You have seen vaudeville actors who perform simple acts, but perform them in such a way that they hold every one's attention. The actors have a way of acting,—a personality,—that makes you wish to see everything they do, and to hear everything they say. They are decidedly different from some others who fail to interest you.

If you are going to interest your class when you write compositions; or your friends when you write letters; or your readers when you write for the school paper, you must make your writing different from the writing of others. You must make it individual.

WRITE ABOUT THE UNUSUAL

One way to arouse interest is to write about the unusual,—for anything out of the ordinary attracts attention. Awaken interest by writing on any one of the following subjects:

- 1 An unusual event.
- 2 An unusual person.
- 3 A person in an unusual situation.
- 4 An unusual place.

You may also arouse interest by writing in an unusual style.

1 WRITTEN EXERCISE: WRITING ABOUT THE UNUSUAL

Imagine that you are going to write a long article or story on one of the following subjects, or on any other subject that interests you. Write the first paragraph of your article or story. Awaken interest by following one of the suggestions just named.

- | | |
|--|--|
| 1 An unexpected interruption | 12 The school mice hold a meeting |
| 2 What was not looked for | 13 Book characters come to life |
| 3 A wonderful child | 14 The genius in school |
| 4 A queer thing for a girl to do | 15 The most mischievous boy in history |
| 5 Out of place | 16 A quick trip |
| 6 The freshman's mistake | 17 How I revised the course of study |
| 7 Queer English | 18 The fairies visit our neighborhood |
| 8 The long assignment | 19 What happened here 5000 years ago |
| 9 The dog and the pedagogue | 20 The school in the year 3000 A. D. |
| 10 What happened in the chemistry room | |
| 11 Shakespeare sees our play | |

WRITE ABOUT THE FAMILIAR

Sometimes every-day sights and ordinary actions appeal to us deeply for the very reason that they are so familiar. Writing about every-day people,—mothers, fathers, little children, ordinary boys and girls, workmen,—and every-day subjects, such as love, faithfulness, honor, sympathy, and good cheer,—arouses interest.

2 WRITTEN EXERCISE: WRITING ABOUT THE FAMILIAR

Imagine that you are going to write a long article or story on one of the following subjects, or on any other subject that interests you. Write the first paragraph of your article or story. Awaken interest by writing about something familiar to your readers:

- | | |
|------------------------|-----------------------------|
| 1 The lost child | 12 The sparrow's adventure |
| 2 The lonesome person | 13 A restaurant romance |
| 3 The beggar | 14 Hens and people |
| 4 The newspaper dealer | 15 A small boy's day |
| 5 The policeman | 16 Down by the river |
| 6 The postman | 17 Hiding |
| 7 A railroad scene | 18 A second Tom Sawyer |
| 8 In the lunch-room | 19 Overworked |
| 9 On the street | 20 The reform of Mr. Cross- |
| 10 With the crowd | patch |
| 11 Two old women | 21 Our youngest |

SUGGEST A PROBLEM OR MYSTERY

Because people are naturally curious and like to learn the causes of events, and the results of action, stories of mystery are always popular. You can arouse interest if you suggest a problem to be solved or a mystery to be unravelled. Present the problem or mystery in the first part of your work, and then proceed to give the solution.

3 WRITTEN EXERCISE: SUGGESTING A PROBLEM OR MYSTERY

Imagine that you are going to write a long article or story on one of the following subjects, or on any other subject that interests you. Write enough of the first part of the article or story to present the problem or mystery.

- | | |
|----------------------------|-----------------------------|
| 1 The old well | 5 Why the clocks were wrong |
| 2 The cause of the trouble | 6 Who brought it? |
| 3 The lost child | 7 What made the bell ring? |
| 4 The mysterious cave | 8 Why he succeeded |

- | | | | |
|----|------------------------------------|----|------------------------------|
| 9 | The girl who never went to parties | 15 | A strange gift |
| 10 | A mysterious message | 16 | For sale! A mummy's hand |
| 11 | The secret door | 17 | Found! A skull |
| 12 | The great discovery | 18 | Buried silver |
| 13 | Lost in the forest | 19 | Why the house was haunted |
| 14 | Who gave the warning? | 20 | William's amazing experience |

DEVELOP A CLIMAX

People enjoy the effort of climbing a mountain because they know that they will see a view of unusual interest. People enjoy some stories because the stories take them inevitably toward a point of highest interest, or climax. The development of a climax does much to hold interest.

4 WRITTEN EXERCISE: DEVELOPING A CLIMAX

Write an outline for a composition on one of the topics named below. Plan to develop a climax.

- | | | | |
|----|--------------------------|----|--------------------------|
| 1 | Herman's success | 11 | A night in a canoe |
| 2 | Finding why it happened | 12 | The bonfire |
| 3 | What saved the day | 13 | The doll's third cousin |
| 4 | The winner | 14 | Finding the trail |
| 5 | Carelessness rewarded | 15 | Caught! |
| 6 | Turning the tables | 16 | Our own Julius Cæsar |
| 7 | How the money was raised | 17 | The snow-storm mystery |
| 8 | Saved! | 18 | A story of the links |
| 9 | A breathless adventure | 19 | Off at the wrong station |
| 10 | In the dark | 20 | The lost girl |

EXPRESS STRONG PURPOSE

If you have a strong purpose, and express that purpose strongly, you will interest people.

5 WRITTEN EXERCISE: EXPRESSING A STRONG PURPOSE

Imagine that you are going to write a long article or story on one of the following subjects. Write the first paragraph of the article or story. Express your purpose strongly.

- | | |
|--|----------------------------|
| 1 Supporting the school paper | 10 Keeping at it |
| 2 "Rooting" for the team | 11 Writing stories |
| 3 Buying tickets | 12 Volunteering for a play |
| 4 Writing for publications | 13 Learning shorthand |
| 5 Joining a club | 14 Reading Shakespeare |
| 6 Supporting the good name of the school | 15 Making a record |
| 7 Lending a hand | 16 Giving applause |
| 8 Getting advertisements | 17 Learning school songs |
| 9 Making use of the library | 18 Reading good books |
| | 19 Organizing a club |
| | 20 Cheering good plays |

USE CONVERSATION

The pages of an ordinary novel look interesting because they contain so much conversation. Heavy, solid pages, full of explanation and description, or pages closely filled with unbroken narration, do not awaken interest. Use conversation to brighten your pages. Make the parts of the conversation like the parts of conversations in life,—short and to the point.

6 WRITTEN EXERCISE: USING CONVERSATION

Imagine that you are going to write a long article or story on one of the following subjects. Introduce a conversation.

- | | |
|------------------------|------------------------------------|
| 1 Fooling the foolers | 8 A place of beauty |
| 2 In the great meadow | 9 On the bridge |
| 3 Down in the mine | 10 The new student and the seniors |
| 4 A street adventure | 11 Starlight |
| 5 The amazing stranger | 12 Gathering berries |
| 6 Just two small boys | 13 The looking-glass |
| 7 Why she had her way | |

- | | |
|------------------------|----------------------------|
| 14 The reward | 18 Fourteen girls |
| 15 A find in the attic | 19 Memories of a jackknife |
| 16 The foreigner | 20 The story of a wall |
| 17 Up in the tree | 21 The agreement |

WRITE BRIEFLY

You look at books in the library, and put them back on the shelves unread when you see that they are "long" books. Length repels. If you wish to interest people, write briefly. Leave out everything that does not aid your general plan, or that does not emphasize your principal thought.

7 WRITTEN EXERCISE: WRITING BRIEFLY

Write, in full, one of the following. Make your work entirely to the point. Omit every unnecessary word.

- | | |
|----------------------------------|--------------------------------|
| 1 A suggestion for a school play | 11 The invalid's request |
| 2 A plan for raising money | 12 On the island |
| 3 A book review | 13 My pets |
| 4 A summer's experience | 14 Life in a drug store |
| 5 On the ice | 15 Making the road |
| 6 Margaret's wild animal | 16 Caring for the whole family |
| 7 The old drummer boy | 17 The policeman |
| 8 Out on the lake | 18 A canal adventure |
| 9 Over the hill | 19 One day in a foreign land |
| 10 Carrying the good news | 20 The rich uncle |
| | 21 The sailor's bargain |

8 ORAL EXERCISE: AROUSING INTEREST

Select any volume of short stories, or any number of a good magazine, like *The Atlantic*, *The Century*, *Harper's*, or *Scribner's*, and tell by what methods the writers arouse interest. Point out one method that you think especially worthy of praise, and of imitation.

LESSON XI

DEVELOPING AND PARAGRAPHING

DEVELOP POINTS ONE BY ONE

Writing a composition is easy enough after you have once found an interesting subject, and after you have made careful preparation by observation, reading, and the taking of notes, and the making of an outline or brief. All that you have to do is to fill out the suggestions you have already made,—to develop your points one by one.

WRITE A TOPIC SENTENCE FOR EVERY PRINCIPAL THOUGHT

Write a topic sentence,—the leading or thought-conveying sentence of a paragraph,—for every principal suggestion. Write the topic sentence wherever it will be most emphatic,—early in the paragraph; in the middle of the paragraph; or at the end of the paragraph.

METHODS OF DEVELOPING TOPIC SENTENCES INTO PARAGRAPHS

You may develop a topic sentence into a paragraph by employing one of the following methods:

- 1 You may give many details.
- 2 You may give specific examples.
- 3 You may make a comparison.
- 4 You may make a contrast.

- 5 You may make negative statements.
- 6 You may tell a cause, or an effect.
- 7 You may use some form of repetition.
- 8 You may combine any of the above methods.

THE METHOD OF DETAILS

You may develop a topic sentence into a paragraph by giving a great number of details that will enable the reader to understand the subject. Suppose that you are to write a paragraph on the topic sentence: "I saw a picturesque view." Name all the details that made the view picturesque.

"I saw a picturesque view as I came into the little town. On the right, a tall brick spire stood like a sentinel over the remains of half a dozen irregularly shaped brick buildings that had once been parts of a great silk manufactory. On the left, were houses blackened by fire. In the background lay the town itself, with many high buildings like great cliffs. Not far from the ruins of the factory was a roaring waterfall, and beyond that, a lake about eight acres in extent."

1 WRITTEN EXERCISE: DEVELOPING A TOPIC SENTENCE INTO A PARAGRAPH BY GIVING MANY DETAILS

Write a paragraph in which you give many details in support of one of the following topic sentences:

- 1 The old house had a ghostly appearance.
- 2 The barn was full of interest.
- 3 It was my favorite idling place.
- 4 How well I remember my first schoolhouse.
- 5 He was a cross-looking sort of man.
- 6 The ice was just right.
- 7 It was a beautiful place in the woods.
- 8 The street was an old street.
- 9 The little children were like so many fairies.
- 10 A college room is an interesting place.

THE METHOD OF SPECIFIC EXAMPLE

You may develop a topic sentence into a paragraph by giving a specific example, or several specific examples.

Suppose you are to write on the topic sentence: "It does not always pay to smile." You may develop the topic sentence by telling of an instance when it did not pay to smile.

It does not always pay to smile. One of my friends has the gift of ventriloquism, which he has cultivated until he can throw his voice into any part of a room. He amused us many times outside of school. Finally, he tried ventriloquism in the school. For a long time the teachers could not tell who made the noises my friend made. One day a teacher became so angry, without being at all suspicious of the right one, that my friend forgot,—and smiled. Then he was found out. If he had not smiled, the teacher would not even have suspected him.

2 WRITTEN EXERCISE: DEVELOPING A TOPIC SENTENCE INTO A PARAGRAPH BY GIVING A SPECIFIC EXAMPLE

Write a paragraph in which you give a specific example in support of one of the following topic sentences:

- 1 Wild flowers are often very strange.
- 2 Birds return to their old nests.
- 3 Mice learn the ways of people.
- 4 Hard work will always accomplish something.
- 5 A stitch in time saves nine.
- 6 Never whip a willing horse.
- 7 It's worth while to smile.
- 8 Some stories tell about strange worlds.
- 9 The newspapers tell of many queer events.
- 10 A horse has great intelligence.

THE METHOD OF COMPARISON

You may develop a topic sentence into a paragraph by making comparisons, that is, by showing a resemblance between two things.

Every day the pupils go through the school like so many sheets of paper fed into and through a printing-press. From 8:30 to 9 o'clock they go into the first part of the "press"—the doors. At 8:15 a gong rings, and they move on to the first "impression"—the first recitation. In forty-five minutes another gong sounds, and they move to a second "impression," and so on until noon, when they are "smoothed and folded" in the lunch process. Other "impressions" follow with machine-like regularity, until at the end of the day they are turned out bearing the lasting "impressions" of important lessons.

3 WRITTEN EXERCISE: DEVELOPING A TOPIC SENTENCE INTO A PARAGRAPH BY MAKING COMPARISONS

Write a paragraph in which you make a comparison in support of one of the following topic sentences:

- 1 Houses are like individuals.
- 2 The weather is changeable.
- 3 The horses were friendly.
- 4 The street was in confusion.
- 5 The falls made a great noise.
- 6 The flowers were altogether beautiful.
- 7 The old tree was graceful.
- 8 The valley faded into the distance.
- 9 The bridge was like a spiderweb.
- 10 The snow was like so much marble.

THE METHOD OF CONTRAST

You may develop a topic sentence into a paragraph by making a contrast, that is, by showing differences between two subjects. Suppose you are to write on

the topic sentence "There is a difference between city and country." You may develop the topic sentence as follows:

There is great difference between the city where I now live and the village where I once lived. The city streets are always crowded and noisy. The buildings are all large, close together, and uncomfortable looking. The streets of the village were almost deserted. Sometimes they were entirely so. There was no crowding of any kind. Even the buildings were far apart, as though they were comfortable and happy. The city makes me feel in a hurry. The village I lived in did not make me hurry at all,—and did not make me think of hurry.

4 WRITTEN EXERCISE: DEVELOPING A TOPIC SENTENCE INTO A PARAGRAPH BY MAKING A CONTRAST

Write a paragraph in which you make a contrast in support of one of the following topic sentences:

- 1 America is different from Europe.
- 2 Some dogs are altogether different from other dogs.
- 3 There are all kinds of books.
- 4 The weather is never the same.
- 5 What a difference there is in cloth!
- 6 The sky has many contrasting effects.
- 7 The two women were quite unlike.
- 8 My first home was not like the one I live in now.
- 9 I like two kinds of roads.
- 10 He was not what he should have been.

THE METHOD OF NEGATIVE STATEMENT

You may develop a topic sentence into a paragraph by making negative statements. Instead of saying: "It is warm," say: "It is not cold." Suppose your topic sentence is: "The room was a bare room." You may develop the topic sentence as follows:

The room was a bare room. There were no pictures on the walls. There was no paint. There was not even paper to add color. The floor had no carpet. The furniture, what little there was of it, was not in good condition. In fact, there was nothing in the room at all beautiful or attractive.

5 WRITTEN EXERCISE: DEVELOPING A TOPIC SENTENCE INTO A PARAGRAPH BY MAKING NEGATIVE STATEMENTS

Write a paragraph in which you make negative statements that will emphasize one of the following topic sentences:

- 1 He was not a good ball player.
- 2 The day was dismal.
- 3 Everything was at odds and ends.
- 4 The dog was unhappy.
- 5 Grandmother was no longer young.
- 6 The sky was blue.
- 7 He had not studied at all.
- 8 It was an ideal place.
- 9 The applause was vigorous.
- 10 The room was crowded.

THE METHOD OF TELLING OF CAUSE OR OF EFFECT

You may develop a topic sentence into a paragraph by telling of a cause or of an effect. Suppose your topic sentence is: "It was impossible to go on the excursion." You may develop the topic sentence as follows:

It was impossible to go on the excursion. In the morning the sky had been cloudy and threatening. Then the weather became disagreeable. A fine rain drifted down and wet everything. The sky became blacker and blacker, and the rain increased the longer we waited. Finally we gave up and stayed at home.

6 WRITTEN EXERCISE: DEVELOPING A TOPIC SENTENCE INTO A PARAGRAPH BY TELLING OF A CAUSE OR OF AN EFFECT

Write a paragraph in which you tell of a cause or of an effect in support of one of the following topic sentences:

- 1 It pays to be energetic.
- 2 Honesty is the best policy.
- 3 Carelessness leads to trouble.
- 4 Good penmanship is worth much.
- 5 Good reading is a help in life.
- 6 It pays to advertise.
- 7 It's never too late to do well.
- 8 Skill is the result of effort.
- 9 Waste to-day means want to-morrow.
- 10 Where there's a will there's a way.

THE METHOD OF REPETITION

You may develop a topic sentence into a paragraph by using repetition. The English language has many words that have somewhat the same meanings,—synonyms. By using synonyms you can repeat thought without repeating words monotonously. Suppose you are to write on the topic sentence: "Now is the time to make good resolutions." You may develop the topic sentence as follows:

"Now is the time to make good resolutions. Now is the time to turn over a new leaf and to make a new start. Now is the time to think about the future, to plan what you will do, and what you would like to do. If you put off good resolutions until later, you may put them off forever. Now, at the beginning of the school year, now is the time."

7 WRITTEN EXERCISE: DEVELOPING A TOPIC SENTENCE INTO A PARAGRAPH BY USING REPETITION

Write a paragraph in which you repeat the thought in order to emphasize one of the following sentences:

- 1 We should be proud of our team.
- 2 Come out to the game!

- 3 Begin to cultivate school spirit.
- 4 Read good newspapers.
- 5 Be a gentleman.
- 6 A dream has been realized.
- 7 The book was beautifully illustrated.
- 8 The room was noisy.
- 9 Birds were everywhere.
- 10 The air was full of sweet odors.

A TRANSITION PARAGRAPH TRANSFERS THOUGHT

When you write on a topic that is so important that you wish to write many paragraphs, and to present several different sides of thought, you have to change, at intervals, from one line of thought to another. When you are on a street car and wish to change from one car line to another, you must have a transfer, or else you must pay a new fare. When you wish to change from one line of thought to another, you must have a transfer,—a transitional paragraph,—or else you must begin a new composition.

A transitional paragraph does not exist for itself. It connects two different lines of thought. It is a connecting link, just as a conjunction or a preposition is a connecting link.

“Now let us turn from the outside of the house, where we have seen so much that is beautiful, and look at the inside.”

8 WRITTEN EXERCISE: WRITING A TRANSITIONAL PARAGRAPH

Imagine that you are going to write a long composition on one of the subjects named below. Think of any two different lines of thought that you might develop in your long composition. Write a short, transitional paragraph that would serve to connect the two lines of thought.

- 1 Handy with a knife.
- 2 A day with a fisherman.

- 3 In the old shack.
- 4 The morning visitor.
- 5 Father's pet hobbies.
- 6 The story of a rug.
- 7 Along the rail fence.
- 8 The runaway.
- 9 An early start.
- 10 My aunt's cookies.

A SUMMARIZING PARAGRAPH EMPHASIZES

When you wish to emphasize thought that you have presented at great length, you repeat, in one paragraph, all the important statements that you have made. Such a paragraph is a summarizing paragraph. Notice the following summarizing paragraph:

From all this we see that people to-day are reading better books than ever before, and that they read not only for recreation but also for the values they gain. We see also that the trend is toward the reading of scientific books, or of books that deal with great questions. Nothing else in the world to-day could take the place of our books.

Do not write a summarizing paragraph unless your composition is so long that your reader will not notice, or will not remember, all the points unless you bring the points together in one paragraph.

9 WRITTEN EXERCISE: WRITING A SUMMARIZING PARAGRAPH

Imagine that you have written a long composition on one of the following topics. Imagine that you have developed a number of different lines of thought. Write a short, clear, emphatic, summarizing paragraph.

- 1 Was the Indian, King Philip, a real hero?
- 2 Rustic fences.
- 3 The origin of checkers.

- 4 An interview with a dummy.
- 5 What becomes of pins?
- 6 Odd rings.
- 7 A result of flattery
- 8 Exploring a cave.
- 9 The sacredness of cats.
- 10 How buttons are made.

**DEVELOP A TOPIC SENTENCE INTO A PARAGRAPH BY
USING A COMBINATION OF METHODS**

You may develop a topic sentence into a paragraph by uniting two or more of the methods just named, just as you unite two statements and make a compound sentence; or two or three statements and make a complex sentence. The following paragraph combines the methods of detail, contrast, and comparison.

It is a rare thing to have such a mild winter as we had this year. Outside of a few cold days, and one snow-storm, no one could complain of winter weather in the old sense. I shudder when I think of the winter a year ago. Then, biting frost and heavy snows continued for weeks without end. In those weeks life was miserable indeed for many a person. The two winters were as unlike as two people,—one, good-natured and easy; the other, hard and cruel.

10 WRITTEN EXERCISE: COMBINING METHODS OF DEVELOPMENT

Write a paragraph on one of the following subjects, combining any two or more methods of development.

- 1 A real pie.
- 2 How to keep pigeons.
- 3 Grandpa's old hat.
- 4 An ideal vacation moment.
- 5 The girl on horseback.
- 6 A quarrelsome calf.

- 7 The question.
- 8 A strange shell.
- 9 Lost in the corn.
- 10 Keeping Hallowe'en.

11 ORAL EXERCISE: EXPLAINING THE METHODS OF DEVELOPING
TOPIC SENTENCES INTO PARAGRAPHS

Give a short talk in which you explain the methods of developing topic sentences into paragraphs.

12 ORAL EXERCISE: METHODS OF DEVELOPING PARAGRAPHS

By what methods are the following paragraphs developed?

"His dress was a tunic of forest green, furred at the throat and cuffs with what was called minever—a kind of fur inferior in quality to ermine, and formed, it is believed, of the skin of the gray squirrel. This doublet hung unbuttoned over a close dress of scarlet which sat tight to his body; he had breeches of the same, but they did not reach below the lower part of the thigh, leaving the knee exposed. His feet had sandals of the same fashion with the peasants, but of finer materials, and secured in front with golden clasps. He had bracelets of gold upon his arms, and a broad collar of the same precious metal around his neck."—Scott's *Ivanhoe*.

"Cannon, muskets, fire and smoke; but still the deep ditch, the single drawbridge, the massive stone walls, and the eight great towers. Slight displacements of the raging sea, made by the falling wounded. Flashing weapons, blazing torches, smoking wagon-loads of wet straw, hard work at neighboring barricades in all directions, shrieks, volleys, execrations, bravery without stint, boom, smash and rattle, and the furious sounding of the living sea; but still the deep ditch, and the single drawbridge, and the massive stone walls, and the eight great towers, and still Defarge of the wine-shop at his gun, grown doubly hot by the service of four fierce hours."—Dickens's *A Tale of Two Cities*.

LESSON XII

MAKING THOUGHT CLEAR

IT IS NOT EASY TO BE CLEAR

Listen for a day or two in classroom recitations, and in conversation, and notice how many times people ask others to explain what has been said. Notice how often people misunderstand what has been said or written.

It is not easy to present thought clearly, either in speech or in writing.

LEARN SYNONYMS

Use the right word, for every word has its own individual meaning. Even words that seem much alike have different shades of meaning.

1 ORAL EXERCISE: LEARNING SYNONYMS

Find, in a good dictionary, definitions of the following words. Tell how the words grouped together differ from one another in meaning.

- 1 Stage, platform, scaffold, shelf, scene, step.
- 2 Flash, gleam, glisten, glister, glitter.
- 3 Admit, assent, attest, avow, acknowledge, concede, confess, grant, recognize.
- 4 Bid, call, assemble, convoke.
- 5 Absolve, acquit, excuse, forgive, vindicate.
- 6 Darkness, dimness, gloom, obscurity.
- 7 Attention, regard, respect.
- 8 Allow, admit, accept.
- 9 Ample, liberal, bountiful, generous, munificent, beneficent.

- 10 Grand, magnificent, sublime.
- 11 Blunder, error, mistake.
- 12 Astonishment, amazement, surprise, wonder.
- 13 Coy, reserved, diffident, bashful.
- 14 Brisk, alert, lively, active, prompt, speedy, quick.
- 15 Disregard, inattention, neglect.
- 16 Durable, lasting, permanent.

LEARN ANTONYMS

Some words are the opposites of others. Contrasting words are called *antonyms*.

- | | |
|----------------------|------------------------|
| 1 Light, darkness | 11 High, low |
| 2 Heat, cold | 12 Soft, hard |
| 3 Front, back | 13 Save, waste |
| 4 Top, bottom | 14 Kind, cruel |
| 5 Health, sickness | 15 Storm, calm |
| 6 Courage, cowardice | 16 Night, day |
| 7 Hope, despair | 17 Beginning, end |
| 8 Truth, falsehood | 18 Collect, distribute |
| 9 Faith, doubt | 19 Quick, slow |
| 10 Laughter, weeping | 20 Fierce, gentle |

2 ORAL EXERCISE: FINDING ANTONYMS

Name several common words and their antonyms. When you have mastered many synonyms and antonyms, and can say exactly what you wish to say, you can write with a degree of clearness that will be effective.

USE PRONOUNS CAREFULLY

The careless use of pronouns leads to marked lack of clearness. It would be unwise to say: "Do not use pronouns," but it is wise to say: "Use pronouns with the utmost care."

A person who has just learned how to ride on a bicycle cannot take his hands off the handle-bars. An instructor might say to him, with perfect wisdom:

"Keep your hands on the handle-bars." It is somewhat the same in learning how to use pronouns. When you are learning how to write, keep your attention on the antecedents of pronouns.

- 1 Do not use a pronoun unless you clearly indicate its antecedent.
- 2 For the most part, avoid beginning sentences with pronouns.
- 3 When you wish to use "it" or "this," make sure that you name an antecedent for the pronoun.
- 4 When you use pronouns, make sure that they agree with their antecedents.

3 ORAL EXERCISE: USING PRONOUNS CORRECTLY

Correct errors in the use of pronouns in the following sentences:

- 1 This is a subject that is very important.
- 2 There are some people who think that they know it all, and so when they write anything they try to tell every one what they should do.
- 3 The judge and the man looked at each other. He thought him a queer fellow.
- 4 The man whom he had threatened tried to get hold of his weapon.
- 5 The man stood up quickly and he said that he would not listen to him any longer.

USE "ONLY" WITH GREAT CARE

The word "only" gives a great deal of trouble. Place "only" so that it will modify but one word. If you write: "I only sang," you do not make it clear whether you mean "I only" or "only sang." You should write: "I was the only one to sing," or, "I did nothing except sing." You cannot make thought clear unless you so place words that their relations will be evident.

4 ORAL EXERCISE: USING "ONLY" CORRECTLY

Correct the use of the word "only" in the following sentences:

- 1 That man only wishes food.
- 2 I only stood up and cheered.
- 3 If I only could go I should be satisfied.
- 4 He only would have answered "No."
- 5 Tom only reached the second base.

**PLACE MODIFIERS CLOSE TO THE WORDS THAT
THEY MODIFY**

Place all words, all phrases, and all clauses close to the words that they modify. You would not write: "Wanted,—a room by a single man with three windows looking on the street." You might, however, place modifiers so far from the words that they modify that you will fail to convey your thought clearly.

5 ORAL EXERCISE: PLACING MODIFIERS CORRECTLY

Make the following sentences clear and correct in expression:

- 1 Water is a necessity of life, which must be kept pure.
- 2 Every teacher was handed a list of three hundred students' names who were eligible to compete.
- 3 Those who were told to go to the judges who were present were only five in number.
- 4 The school became aware that a great man was in its midst when Julian Frank was elected president of the General Organization.
- 5 He is the one who said his brother is dead who asked me to help take care of him.

USE PARTICIPLES CAREFULLY

Participles give somewhat the same trouble that "only" gives. Place participles close to the words that they modify. Sometimes you see a sentence like

this: "Speeding down the street the houses all looked alike." Such a sentence makes it appear that the houses were speeding down the street. The sentence should be: "Speeding down the street, I thought the houses all looked alike." You must not omit the word that the participle modifies.

6 ORAL EXERCISE: USING PARTICIPLES CLEARLY

Make the following sentences clear and correct in expression:

- 1 Flying over the city all the landscape looked hazy and unreal.
- 2 Having finished cleaning the room neatness and order once more prevailed.
- 3 The great Post Office building attracts your attention going down the street.
- 4 Not being a believer in ghosts the "ghost" could not frighten him.
- 5 After having spoken his graduation oration the principal awarded the first prize to Thomas Sheehan.

USE CORRECT WORD FORMS

Do not write a singular form when you should write a plural form, nor a plural form when you should write a singular form. Such a sentence as the following is wrong: "Has any one lost their pencil?" "One" is singular. The sentence should be: "Has any one lost *his* pencil?"

7 ORAL EXERCISE: INDICATING PROPER NUMBER

Correct the errors in the following sentences:

- 1 Every one of the boys are eligible.
- 2 The captain, with all the members of the team, were on the platform.
- 3 Each of the two girls were given bouquets.

- 4 In the foreground was an old ruin, many small bushes, and some sheep grazing.
- 5 To all the fifty students who helped sell tickets are due the praise of the school.

DO NOT USE THE WRONG GENDER

8 ORAL EXERCISE: INDICATING PROPER GENDER

Correct the errors in the following sentences:

- 1 She has worked in the school restaurant so long that she is almost a professional waiter.
- 2 Miss Bannerman was the host of the evening.
- 3 Athena was a god who helped Odysseus.
- 4 Rosalind is the hero of *As You Like It*.
- 5 Don't come back until you have given every teacher its ticket.

DO NOT MISUSE VERB FORMS

9 ORAL EXERCISE: USING CORRECT VERB FORMS

Correct the errors in the following sentences:

- 1 He wished to have proudly stepped up for the prize.
- 2 I should have liked to have seen you to-morrow.
- 3 I read and have studied the lesson.
- 4 The constant insistence upon practice last term was thought to have developed the skill that won the championship.
- 5 The beautiful pavements of the palace were lain by slaves.

COMPLETE EVERY SENTENCE THAT YOU BEGIN

Do not omit a verb, nor omit a subject.

10 ORAL EXERCISE: MAKING COMPLETE SENTENCES

Correct the errors in the following sentences:

- 1 William Leland, a once rich gentleman of New Orleans, secluded on a little island.
- 2 A little man who was at one time a soldier in the Philippine Islands and who had now become keeper of a hat store.
- 3 He said, while he stood before the group threateningly and looked at them in anger.

- 4 Owing to the mysterious disappearance of the package, which could not be found, no matter how long they might look for it.
- 5 Gathering there in the evening shadows as the time for departure drew near, and with much weeping, and with many regrets that they must so soon leave the home in which they had lived all their lives.

11 ORAL EXERCISE: MAKING THOUGHT CLEAR

Make the following sentences clear and correct in expression. Tell what kinds of errors you correct.

- 1 He heard a noise on the steps, and, sure enough, it was his friend.
- 2 Her home was in the country with her mother and her cousin as her only companions.
- 3 A capable lawyer having knowledge of international law and having some diplomatic experience.
- 4 Our country is interested in the Panama Canal because it might harm the Canal if a war broke out.
- 5 He spoke to the prince who advanced with uplifted sword, but when he was about two feet from him he dropped dead.
- 6 The United States should take a hand in the negotiations.
- 7 No library should be without them.
- 8 He only told this to the captain of the ship.
- 9 Telling him of my adventures, and how my two brothers and I, after many hardships, managed to escape.
- 10 There is probably no truth in this sentence.
- 11 Leaning over the taffrail the ship suddenly gave a great lurch and threw him into the water.
- 12 The waves were so high that they were unable to save themselves.
- 13 Looking at the hills one day the tree suddenly caught his attention.
- 14 An old Norwegian told the author that he had become old in one day.
- 15 Entering the hall a great commotion was noticed.

LESSON XIII

MAKING COMPARISONS

COMPARISON IS A CONSTANT NECESSITY

If you notice, in the course of a day, how many times you make use of comparison,—that is, how many times you say that one thing is like another,—you will be surprised.

1 WRITTEN EXERCISE: OBSERVING COMPARISONS

Write down, during a single day, the different comparisons that you hear. Include in your list many different subjects.

ADJECTIVE AND ADVERBIAL COMPARISON

One of the most common forms of comparison is made by means of adjectives and adverbs. You say:

- 1 He is taller than she is.
- 2 She studied more faithfully than he did.
- 3 He went the farthest of all.
- 4 The man was the most polite.
- 5 The third act was the best of all.

Sometimes, you see, you add—"er" and—"est" to show what we call the comparative and the superlative. Sometimes you add the words "more" and "most," and sometimes you change the form of a word entirely, as in "good, better, best."

The words that change their forms are the ones that give you the most trouble.

bad	worse	worst
far	{ farther further	{ farthest furthest
good	better	best
well	better	best
late	{ later latter	{ latest last
little	less	least
many }	more	most
much }		
near	nearer	{ nearest next
old	older	oldest

Be careful in using all these forms. When you use the comparative form, refer to two subjects only. When you use the superlative form refer to more than two.

2 ORAL EXERCISE: USING PROPER ADJECTIVE AND ADVERBIAL FORMS

Give the correct forms for the words that should be inserted in the parentheses in the following sentences:

- 1 They are both bad but he is the (worse—worst).
- 2 Fourteen boys were in the run. Of all in the team the captain went (farther—farthest).
- 3 Both are good. This is the (better—best).
- 4 Of the two this is (less—least) good.
- 5 He is the (older—oldest) of four brothers.

USE THE WORD “OTHER” CAREFULLY

Be careful when you use the word “other.” It is correct to say: “Shakespeare is the greatest of all English poets,” but it is not correct to say: “Shakespeare is greater than all English poets.” Shakespeare

himself was an English poet, and is included in "all English poets." He could not be greater than himself. The sentence should read, "Shakespeare is greater than all *other* English poets."

Sometimes the words "all the rest of," or some similar words, take the place of "other." It is right to say: "This sample is better than *all the rest of* the samples submitted." It is also right to say: "This sample is the best of all the samples submitted." When you make a comparison, use some expression that will separate the subject from the group with which you compare the subject.

3 ORAL EXERCISE: USING CORRECT EXPRESSIONS OF COMPARISON

Are the following sentences correct or incorrect?

- 1 He went the farthest of all the runners.
- 2 The first runner went farther than all the runners in the race.
- 3 He is the best of all his family.
- 4 My State is better than any State in the country.
- 5 She always comes later than any one else in the class.
- 6 There is more money in this country than in all the world.
- 7 The moon is nearer to us than any of the heavenly bodies are.
- 8 I like Poe's stories better than those by any American writer.
- 9 He went higher than any man ever went.
- 10 He was better in school work than any of his family were.

USE ORIGINAL SIMILES

Make comparisons that will be notable. A striking, original comparison will produce immediate effect.

One of the common forms of comparison is the

simile, a comparison usually made by the use of the word "like" or the word "as."

Red *as a rose* was she.
The trees stood *like druids* of eld.
He ran *like a frightened rabbit*.
A teacher is *like a guide*.
He acted *like a martyr*.
They rushed out *like cattle*.
He dropped *like a rock*.
The tree bent *like a man* in pain.
She sang *like a bird*.
They fought *like tigers*.

4 WRITTEN EXERCISE: FINDING SIMILES

- 1 Write all the comparisons introduced by the words "like" or "as" that you hear during one full day.
- 2 Find in any book five comparisons introduced by the words "like" or "as."

USE ORIGINAL METAPHORS

When a comparison is not introduced by "like" or "as" but is made directly, it is called a metaphor. A metaphor is much like a simile except that it has no word of comparison.

She *was a rose* of beauty.
He *was the soul* of the occasion.
Books *are mines* of information.
He *was the backbone* of the team.
He *was our guiding star*.
Their presence *will be an omen* of victory.
The first term *is the lowest rung* in the school ladder.
He plunged through the line at will,—*a war tank* that no one could stop.
Monmouth High *is the only rock* in our way.
Our school *is only a stage* on which we appear for a short time.

5 WRITTEN EXERCISE: FINDING METAPHORS

- 1 Write all the metaphors that you hear during one full day.
- 2 Find in any book five metaphors.

USE ORIGINAL PERSONIFICATIONS

When a comparison shows likeness between an inanimate object and human life it is called personification.

The brook *danced* for joy.

The meadow *slept* under a white coverlet of snow.

The sun *smiled* upon the earth.

The brook is said to do what a person does, that is, *to dance*; the meadow is said to do what a person does, that is, *to sleep under a coverlet*; the sun is said to do what a person does, that is, *to smile*.

Personification is a powerful comparison, for every one understands human life and sympathizes with it.

The mists *embraced* the mountains.

The ruins *speak* for themselves.

The leaves *clung* to the trees.

The sky *became angry*.

The table *groaned* with good things.

Even my pen *objected* to the task.

The bullet *sang* its song of death.

The moon *looked down* benignly.

The violin *laughed* in the hands of the master.

The very chalk in his hands *waxed eloquent*.

When you write personification you are likely to make a second comparison in the same sentence. When you write: "The meadow slept under a white coverlet of snow," you make two comparisons, one, between the meadow and a person, and the other between the snow that covers the ground and a coverlet

that covers a person. The first comparison is personification; the second is metaphor.

6 WRITTEN EXERCISE: WRITING PERSONIFICATION AND METAPHOR

- 1 Find in books five examples in which personification is united with metaphor.
- 2 Write five original examples of personification united with metaphor.

DON'T CONFUSE COMPARISONS

Keep to one comparison. If you begin by comparing a brook and a person, continue to think of the brook as a person, and not as something else.

7 ORAL EXERCISE: POINT OUT ERRORS IN THE FOLLOWING COMPARISONS

- 1 A good student is the soul of the school and sets it on fire with a volume of good work.
- 2 His flood of eloquence tamed us all and led us into cheering.
- 3 The high jumpers,—so many airplanes,—ran to their places, and stood with eager eyes.
- 4 The coaches are the parents of our teams, and have directed all energies to building them into final shape.
- 5 In the first half the ball was a veritable shooting star. Then it decided to rest, and leaped into the basket.
- 6 The wind whispered and danced in the pine boughs like the playing of an unseen organ.
- 7 The moon's great eye looked down on the earth and heard the vow.
- 8 Good books are beacon-lights that lead up the ladder of success.
- 9 Shakespeare says that ambition, the root of evil, deceives us with false promises.
- 10 Great men are like mighty rocks that we can follow and imitate.
- 11 The race for success is one in which we must fight hard if we are to win.
- 12 The sweet spring breeze sang a fragrant lullaby.

LESSON XIV

MAKING CONTRASTS

CONTRAST GIVES EMPHASIS

When you have weeded part of a garden, or when you have completed part of any piece of work, you look first at what you have done, and then at the other part,—the unweeded part or the unfinished part,—and notice the contrast between the two. The good looks all the better because it is placed next to the bad, and the bad looks all the worse because it is placed next to the good.

Put two thoughts of opposite values side by side, and you will produce the same effect. You will throw emphasis on the thought that has the greater value.

1 WRITTEN EXERCISE: DEVELOPING A CONTRAST

Write a contrast on one of the following topics. You may write one paragraph, or you may write two or more paragraphs. In either case, develop a strong contrast between the thoughts that you present.

- 1 Life on a farm and life in a village.
- 2 The professional chauffeur and the average driver.
- 3 The stay-at-home and the gadabout.
- 4 The good cook and the amateur cook.
- 5 The beginner and the professional.
- 6 The old and the young.
- 7 Something genuine and something false.
- 8 A person who leads an ordinary life and one who leads an unusual life.
- 9 Tact and lack of tact.
- 10 Persuasion and authority.

CONTRAST BY NEGATION

One good way to give emphasis by contrast is to speak negatively of what you do not wish to emphasize. Suppose that you do not wish to emphasize sound, but do wish to emphasize silence. Speak negatively about *sound*.

Not a sound was heard throughout the house. Not a curtain rustled; not a door squeaked on its hinges; not a board anywhere in the house creaked. There was not a footstep in any room. There was no sound of life, no murmur of conversation, no happy laughter, no prattle of children. There was not even weeping. Not a mouse was heard running lightly across the paper on the cupboard shelves. Not a fly buzzed on the window-pane. There was nothing but one great, lonely silence.

In such a paragraph, by speaking negatively of the various *sounds* that one might expect to hear, you emphasize the great silence that existed in the house. You put sound and silence side by side in a way that emphasizes silence. This method of giving emphasis by making negative statements, is called the method of obverse development, or contrast by negation.

WRITE CONTRASTING PARAGRAPHS

You can give emphasis by writing two contrasting paragraphs.

Usually the house was full of life. The curtains shook noisily in the open windows; the doors squeaked on their hinges; boards in the floor creaked beneath the footsteps of those who walked across the rooms. Conversation was heard on all sides. Children laughed, or talked, or cried. Even at night the mice rustled the paper on the shelves, and insects flew against the window-panes.

Now there was no life. The curtains hung unmoved and noiseless; the doors hung quietly on their hinges; no footsteps creaked the loose floor-boards. No happy conversation echoed in any room. No laughter, nor talk, nor crying was heard. Even the mice and the flies had fled or died, and the lonely house remained silent and lifeless.

2 WRITTEN EXERCISE: DEVELOPING A CONTRAST

Write a paragraph or two paragraphs on one of the following subjects. Emphasize your thought by making a strong contrast. You may do this by making obverse statements, or by writing two contrasting paragraphs.

- 1 My choice of breakfast foods.
- 2 The best kind of room.
- 3 The most delicious cake.
- 4 The pie that *is* a pie.
- 5 Comfort and discomfort.
- 6 The patriot and the slacker.
- 7 What makes popularity.
- 8 The best kind of knife.
- 9 Where one should walk.
- 10 My favorite garden flowers.

ANTITHETICAL SENTENCES

You need not write a paragraph in order to develop contrast. You may write a contrast effectively in a single sentence, either by contrasting one word with another word, or by contrasting one part of a sentence with any other part. You often use such expressions as the following:

It is not warm; it is cold.

Instead of arriving on time, he was late.

He ran with all his strength, but Harley ran still faster.

When you make a sharp contrast in a single sentence, you write what is called *an antithetical sentence*.

He was silent but his deeds spoke for him.

The road was long and hard to travel, but the view was magnificent and inspiring.

The day was intensely cold but the hearts of all were warm with happiness.

3 WRITTEN EXERCISE: WRITING ANTITHETICAL SENTENCES

1 Find in books or periodicals five examples of antithetical sentences.

2 Write five original examples of antithetical sentences.

MAKE VARIETY LEAD TO CONTRAST

How beautiful and well-made a new house looks when it stands beside others that are not so new and that are not so well-built. The contrast adds to the beauty of the one, and detracts from the beauty of the other. Make some of your sentences stand out like notable structures, worthy of admiration.

Lack of contrast makes all work uninteresting. If all your sentences are short, or if all your sentences are long, your work will be monotonous. Make variety of sentence structure lead to contrast.

Notice the variation in sentence length in the following short passage:

"He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the marvelous, and his powers of digesting it, were equally extraordinary; and both had been increased by his residence in this spellbound region. No tale was too gross or monstrous for his capacious swallow. It was often his delight, after his school was dismissed in the afternoon, to stretch himself on the rich bed of clover bordering the little brook that whimpered by his school house, and there con over old Mather's direful tales, until the gathering dusk of the evening made the printed page a mere mist before his eyes."—Washington Irving, in *The Legend of Sleepy Hollow*.

LESSON XV

GIVING AN ILLUSTRATION

"There are some of the most comical stories in *Innocents Abroad*—stories that would make any one laugh; here, listen to this. . . ." The speaker takes up the famous book by Mark Twain, and turns the pages until he finds a story that illustrates what he has just said,—that the book contains "comical stories,"—and reads the selection aloud. By doing that he proves and emphasizes his first statement. If he had failed to read or to tell one of the "comical stories" in *Innocents Abroad*, he would have given little point to his first statement. The statement would have been true but it would have lacked emphasis.

An illustration need not be a quotation. It may be a comparison that tends to prove the truth of what you have said. It may be an example that shows the truth, in one instance, of what is true in many instances. It may be any statement that illustrates what you say.

PRESENT YOUR ILLUSTRATION AS AN ILLUSTRATION ONLY

Make it evident that giving your illustration is not your main object. Present your principal thought so emphatically that it will be recognized as the principal thought. Then give the illustration in such a way that it will support your thought rather than add to it. Usually you will find it best to present the principal

thought first, but sometimes you may give it last with convincing effect.

The following story, standing by itself, is interesting, but it is not an illustration.

A thunder-storm had done great damage to an electric light and power plant in a small village. At the time, the man in charge was a man who knew nothing of electricity. He had taken the place of the regular power-plant man, whose wife was seriously ill. The substitute had been terrified by the storm, and now that damage had been done, was helpless. A young man who came by on a bicycle, stopped at the power plant to get a drink of water. As soon as he learned the state of affairs, he began to look about the place with an inquiring eye,—and within a short time had restored the plant to its normal condition.

Add to this story, as a first sentence, the words:

A scientific high school can give most valuable training.

Then add as a last sentence the words:

The young man was a graduate of a scientific high school.

It is at once evident that the story no longer exists for itself, but that it illustrates the value of the training given by a scientific high school.

1 WRITTEN EXERCISE: EMPHASIZING A PRINCIPAL THOUGHT

Formulate a principal thought on one of the subjects below, or on any other general subject. Give an illustration that will emphasize your principal thought.

- | | |
|------------------|------------------------|
| 1 Gardening | 5 Dancing |
| 2 House painting | 6 Walking |
| 3 Croquet | 7 Writing shorthand |
| 4 Tennis | 8 Preparing for a play |

- | | |
|----------------------------------|--------------------------|
| 9 Mountain climbing | 15 Umbrella handles |
| 10 Manual training | 16 The best bait |
| 11 Shopping | 17 Going to bed early |
| 12 Weaving a hat | 18 Using slang |
| 13 A comfortable house | 19 Superstition |
| 14 Seeing the funny side of life | 20 Entertaining visitors |

MAKE YOUR ILLUSTRATION TYPICAL

An illustration should always be a typical illustration, an example of what is to be expected of the entire class to which the illustration belongs.

In the following paragraph the illustration is good because it illustrates a faithfulness that is typical.

Dogs are faithful to an astonishing degree. There is a story that a soldier, who had somehow managed to take care of a dog during all the troubles and dangers of trench warfare, was killed by a fragment of shell just at the moment when his comrades withdrew from the trench. The dog, however, stayed with his dead master. At the end of a week the faithful animal was found lying beside the corpse, almost starved—but faithful to the last.

2 WRITTEN EXERCISE: GIVING A TYPICAL ILLUSTRATION

Formulate a principal thought on one of the following subjects. Then present a typical illustration.

- | | |
|------------|----------------|
| 1 Chickens | 11 Geese |
| 2 Horses | 12 Pigeons |
| 3 Cats | 13 Guinea-pigs |
| 4 Bees | 14 Rabbits |
| 5 Cows | 15 Flies |
| 6 Mules | 16 Calves |
| 7 Mice | 17 Mosquitoes |
| 8 Robins | 18 Colts |
| 9 Wolves | 19 Wasps |
| 10 Buffalo | 20 Ants |

MAKE YOUR ILLUSTRATION TO THE POINT

An illustration should not only emphasize the principal thought, but should also add both interest and emphasis.

In the following paragraph the writer presents a strong principal thought. He emphasizes that thought by giving a pertinent and specific illustration.

Any one who desires an education can obtain it. The one thing necessary is the desire. Abraham Lincoln felt within himself the desire to learn. He had no books,—but he borrowed books. He could not borrow many books,—but he read thoroughly those that he did borrow. He had no time in which to study by day,—so he studied by night. He had no light by which to read except the light that flickered from the open fireplace. He had no college except the college of hard experience,—and yet, under all these conditions, Abraham Lincoln obtained an education that placed him among the great in the land.

3 WRITTEN EXERCISE: GIVING A PERTINENT ILLUSTRATION

Write a paragraph on one of the following subjects. Illustrate your principal thought by making a pointed, emphatic illustration.

- | | |
|-------------------------|------------------------------|
| 1 Paul Revere | 11 Julia Ward Howe |
| 2 Benjamin Franklin | 12 Louisa May Alcott |
| 3 Benedict Arnold | 13 John Masefield |
| 4 Elias Howe | 14 Alfred Noyes |
| 5 Robert Fulton | 15 Joseph Pulitzer |
| 6 Cyrus Field | 16 James Gordon Bennett |
| 7 Alexander Graham Bell | 17 Charles Dana Gibson |
| 8 Henry Ford | 18 Oliver Wendell Holmes |
| 9 The Wright Brothers | 19 General Frederick Funston |
| 10 John A. Roebling | 20 John Burroughs |

GIVE ILLUSTRATIONS THAT WILL BE UNDERSTOOD EASILY

The object of giving an illustration is to present your thought with increased clearness and with increased

emphasis. There must be nothing obscure in your illustration. You will find the best illustrations in the life immediately around you, in newspapers, and in books with which people are most familiar.

If you wish to explain the structure of the eye, you can use a familiar illustration by showing that the structure of the eye and the structure of a camera are much alike. In each case a lens admits light. In each case the admitted light falls upon a sensitive section. In each case any change in the shape or in the position of the lens makes a change in the image produced. The illustration has force because of its familiarity.

4 WRITTEN EXERCISE: USING FAMILIAR ILLUSTRATIONS

Write a paragraph on one of the subjects named below. Illustrate your principal thought by giving an illustration familiar to your readers:

- | | |
|-------------------------|--------------------------------|
| 1 A telephone | 11 A stereopticon |
| 2 A wireless instrument | 12 A moving-picture machine |
| 3 Electric wiring | 13 The valves of an automobile |
| 4 An automobile tire | 14 A phonograph |
| 5 An air brake | 15 A reaper and binder |
| 6 A thermometer | 16 A sewing-machine |
| 7 A thermostat | 17 A diving suit |
| 8 An aeroplane | 18 Ball bearings |
| 9 A balloon | 19 The microscope |
| 10 A parachute | 20 The wireless telephone |

MAKE YOUR ILLUSTRATION SHORT

Long illustrations are likely to turn the reader's attention away from the thought, unless the writer takes some unusual means to remind the reader that he is giving an illustration.

Since an illustration exists to explain or to emphasize thought, it must never be so long that it will appear to

exist for itself. It must remain subordinate to thought. In general, an illustration should be short.

You can give illustrations in a word or two. You can say: "He went like the wind." The words, "like the wind," are an illustration. A comparison introduced by the word "like," or by the word "as," is called a simile.

5 ORAL EXERCISE: WRITING SIMILES

Make a short statement on one of the following subjects, including in your statement a short comparison or illustration introduced by "like" or by "as."

- | | |
|---------------|----------------|
| 1 Running | 11 Eating |
| 2 Swimming | 12 Drinking |
| 3 Dancing | 13 Quarrelling |
| 4 Singing | 14 Saving |
| 5 Fighting | 15 Spending |
| 6 Playing | 16 Wasting |
| 7 Working | 17 Rowing |
| 8 Sleeping | 18 Skating |
| 9 Dreaming | 19 Riding |
| 10 Travelling | 20 Driving |

THE EXTENDED SIMILE

An extended simile or comparison is a most effective illustration. In the following paragraph the comparison is carried to considerable length.

Some people are like a child that I saw recently. It lost a ball—and cried. It fell to the ground—and cried. A play-mate took something from it—and it cried. The mother took the child into the house—and the child cried again. It met every little misfortune with howls and a flood of tears. So some people meet the troubles of life—not with calm and a renewed determination—but with melancholy and grief.

In Matthew Arnold's *Sohrab and Rustum* there are many extended similes. One is as follows:

"As when some hunter in the spring hath found
A breeding eagle sitting on her nest,
Upon the craggy isle of a hill-lake,
And pierced her with an arrow as she rose,
And follow'd her to find her where she fell
Far off;—anon her mate comes winging back
From hunting, and a great way off descries
His huddling young left sole; at that, he checks
His pinion, and with short uneasy sweeps
Circles above his eyry, with loud screams
Chiding his mate back to her nest; but she
Lies dying, with the arrow in her side,
In some far stony gorge out of his ken,
A heap of fluttering feathers—never more
Shall the lake glass her, flying over it;
Never the black and dripping precipices
Echo her stormy scream as she sails by—
As that poor bird flies home, nor knows his loss,
So Rustum knew not his own loss, but stood
Over his dying son, and knew him not."

6 WRITTEN EXERCISE: MAKING EXTENDED SIMILES

Write an original topic sentence on one of the subjects named below, or on any other subject that interests you. Illustrate your thought by making an extended simile.

- 1 The arrival of General Pershing in France
- 2 The return of an American soldier.
- 3 A Memorial Day celebration.
- 4 The work of the Red Cross.
- 5 The service of horses in the World War.
- 6 A fight at sea.
- 7 The defense of Verdun.
- 8 The burial of an unknown soldier in Westminster Abbey.
- 9 An unexploded shell.
- 10 A battle-field after the war.

MAKE YOUR ILLUSTRATIONS SPECIFIC

A specific illustration, referring definitely to one object, event, or person, is likely to be an emphatic illustration.

Notice the use of specific illustrations in the following paragraph.

The American leader in the time of war is usually calm and self-possessed, scornful of danger and ready to do his full duty. The American officer, at Bunker Hill, who told his men to wait until they could see the whites of the eyes of their enemies; Admiral Farragut, in the Civil War, who ordered his fleet to proceed in spite of torpedoes; Admiral Dewey, at the battle of Manila, calmly saying, "Gridley, you may fire when ready," and Major Whittlesey, commanding "The Lost Battalion" in the World War, are all examples of the type.

7 WRITTEN EXERCISE: MAKING A SPECIFIC ILLUSTRATION

Write a paragraph on one of the following subjects, or on any other subject that interests you, emphasizing your principal thought by making use of some very specific illustration.

- | | |
|--------------------------------|--------------------------------------|
| 1 Bucking the line in football | 12 Getting the best of a bad bargain |
| 2 Throwing the hammer | |
| 3 Running a mile run | 13 Playing a good joke |
| 4 Playing tennis | 14 Making people comfortable |
| 5 Hurdling | 15 Getting a good dinner |
| 6 Pitching in a baseball game | 16 Winning a prize |
| 7 Playing hockey | 17 Learning telegraphy |
| 8 Cross-country running | 18 Using a fireless cooker |
| 9 Playing handball | 19 Learning to run an automobile |
| 10 A hundred-yard dash | |
| 11 Becoming a cook | 20 The importance of swimming |

USE QUOTATIONS FOR PURPOSES OF ILLUSTRATION

Quotations make admirable illustrations, because they bring to your assistance the words of others besides yourself.

Present a thought of your own, explain it, develop it, and make it as clear as you can. Then give a quotation from some one who has written on the same subject. The quotation adds to your own opinion the opinion of some one else. If the name of that person carries weight you gain great emphasis.

In the following paragraph, the writer adds emphasis by quoting from Carlyle.

Education gives a man power that he would not have otherwise. Education teaches one not only how to use his hands in the making of things, but also his brain in the management and ruling of things. Education has led to all the wonders of chemistry and of electricity, to all the conveniences and the luxuries of modern life. Education gives man control over the great powers of nature. Carlyle says: "An educated man stands, as it were, in the midst of a boundless arsenal and magazine, filled with all the weapons and engines which man's skill has been able to devise from the earliest times; and he works, accordingly, with a strength borrowed from all past ages."

8 WRITTEN EXERCISE: USING QUOTATIONS AS ILLUSTRATIONS

Write a topic sentence on one of the subjects named below. Develop and explain your thought. Then illustrate it by giving a quotation from some one whose words carry weight.

- | | |
|-------------------------------------|-------------------------------------|
| 1 The duties of citizenship | 8 Means of avoiding fires |
| 2 The care of the feeble | 9 The work of the public schools |
| 3 The protection of children | |
| 4 The development of safety devices | 10 The value of better roads |
| | 11 Treatment of animals |
| 5 A knowledge of history | 12 The prevention of disease |
| 6 The protection of public health | 13 The influence of moving-pictures |
| 7 The influence of newspapers | 14 The keeping of Sunday |
| | 15 The making of good roads |

- | | |
|---------------------------------------|--------------------------------------|
| 16 Public ownership of rail-
roads | 19 Decreasing the chances of
war |
| 17 Improving transportation | 20 The cultivation of good
habits |
| 18 The influence of music | |

9 ORAL EXERCISE: GIVING AN ILLUSTRATION

Tell how the following paragraphs illustrate the principles emphasized in this lesson:

"I am the more at ease in Sir Roger's family, because it consists of sober and staid persons; for, as the Knight is the best master in the world, he seldom changes his servants; and as he is beloved by all about him, his servants never care for leaving him; by this means his domestics are all in years, and grown old with their master. You would take his valet de chambre for his brother, his butler is gray-headed, his groom is one of the gravest men that I have ever seen, and his coachman has the looks of a privy counsellor. You see the goodness of the master even in the old house dog, and in a gray pad that is kept in the stable with great care and tenderness, out of regard to his past services, though he has been useless for several years."—Addison's *The Sir Roger de Coverley Papers*.

"He was loud in his praises of the affability of Scott. 'He'll come here sometimes,' said he, 'with great folks in his company, an' the first I know of it is his voice, calling out "Johnny! —Johnny Bower!"—and when I go out, I am sure to be greeted with a joke or a pleasant word. He'll stand and crack and lauff wi' me, just like an' auld wife—and to think that of a man that has such an awfu' knowledge o' history.' "—Irving's *The Sketch-Book*.

"Miss Jenkyns wore a cravat, and a little bonnet like a jockey-cap, and altogether had the appearance of a strong-minded woman; although she would have despised the modern idea of women being equal to men. Equal, indeed! she knew they were superior!"—Mrs. Gaskell's *Cranford*.

LESSON XVI

MAKING QUOTATIONS

USE QUOTATIONS TO SUPPORT YOUR OWN WORDS

"Ask him,—he'll tell you the same thing I do."

"Of course it's true! I heard him say so himself! He said,
'That is the exact place where I put it.'"

In this way, in daily life, you strengthen your own words by repeating what others said. If you make one strong quotation in support of what you say, you do much to establish the truth of your statements. If you make several quotations, you do still more to establish the truth of what you say.

A QUOTATION SHOULD BE TO THE POINT

Whatever you quote must be closely related to what you say, and must be entirely to the point. If you say: "*Uncle Tom's Cabin* has some exceedingly humorous passages," you can illustrate the truth of that statement by making a humorous quotation from *Uncle Tom's Cabin*. A quotation of any other kind,—a serious quotation, for example,—would not be related to what you said, and would not be to the point.

1 WRITTEN EXERCISE: MAKING AN EFFECTIVE QUOTATION

Write a short paragraph on one of the topics named below. When you have developed your own thought, support it by making a well-chosen quotation.

- 1 Lincoln believed in a united country.
- 2 Washington believed that we should avoid foreign alliances.

- 3 General Grant was a man who spoke with great brevity.
- 4 Tennyson wrote a great deal concerning the sea.
- 5 Longfellow was deeply interested in the past.
- 6 Edgar Allan Poe was a master of description.
- 7 Theodore Roosevelt believed in strong manhood.
- 8 As President, Woodrow Wilson upheld high ideals of patriotism.
- 9 Some of Æsop's fables apply to the present day.
- 10 Some American leaders uttered inspiring words.

A QUOTATION SHOULD BE INTERESTING

Every quotation that you make should have sufficient interest in itself to give the reader pleasure in reading it.

A QUOTATION SHOULD BE COMPLETE

Every quotation should be complete, and should require practically no explanation other than that given in the text that leads to the quotation.

A QUOTATION SHOULD BE SHORT

Since a quotation is made as a subordinate point in support of an important thought, a quotation should be short. A long quotation will take away interest from the principal thought.

"To the victor belong the spoils," said Andrew Jackson after his election to the Presidency. Many believe that famous remark tells the fundamental principle that should come into play after every contest for physical or mental supremacy.

Whatever the truth may be, our track team comes back like old-time victors, bearing the spoils. From every meet in which the team has competed, it has brought home substantial evidence of its superiority. Cups and trophies are the spoils in these track contests,—and the track team has a case full of spoils. As Jackson asserted the right to appoint his supporters

to offices of importance, so we assert the right, because of successive victories, to call our present track team "The Best Track Team the School has ever Had."

2 WRITTEN EXERCISE: MAKING A SHORT, REPRESENTATIVE QUOTATION

Write a short paragraph on one of the topics named below. When you have developed your own thought, support it by making a well-chosen quotation that will be representative, interesting, complete, and short.

- 1 At an early age Bryant wrote remarkable poetry.
- 2 Washington Irving wrote beautiful descriptions of English scenery.
- 3 Hawthorne described early colonial life.
- 4 Benjamin Franklin wrote practical proverbs.
- 5 Oliver Wendell Holmes wrote humorous poetry.
- 6 Emerson gave much good advice.
- 7 Walt Whitman was a patriot.
- 8 Modern magazines often print really beautiful poetry.
- 9 Many amusing anecdotes are told to-day.
- 10 The newspapers print much concerning science.

SHOW THAT A QUOTATION IS A QUOTATION

Take every possible pains to indicate that a quotation is not your own work, but that it is a quotation from some one else.

You may make use of certain introductory words, as in the following:

"As Longfellow says in one of his poems—"

"In the words of a great speaker—"

"Charles Sumner spoke on this point. He said—"

"Here are the words of a man who knew—"

When you have ended a quotation, take great pains to indicate that you have ended the quotation and that you are now going to write your own words.

You may indicate the end of a quotation by using some such expression as one of the following:

"Words like that mean much for us to-day."

"Napoleon said much more, but these few words illustrate my meaning."

"So much for the testimony of a great man."

"That was all he said."

In addition to the use of introductory and concluding expressions, make accurate use of quotation-marks. Place a quotation-mark at the beginning, and a quotation-mark at the end, of every direct quotation.

The Principal said: "Faithful work will always bring its reward."

Do not use quotation-marks for indirect quotations, such as the one contained in the following sentence:

He said that the old ship should be preserved.

When you write a quotation within a quotation, place a single quotation-mark at the beginning of the inner quotation, and a single quotation-mark at the end of the inner quotation:

The general turned and said, "My messengers have returned, saying: 'The attack must be made on the left flank.'"

3 ORAL EXERCISE: USING QUOTATION-MARKS

What is the correct punctuation for the following sentences?

- 1 Watch me at every moment he said as he plunged into the game
- 2 The captain turned and cried didn't you see my signals
- 3 Mother said come into the house the girl explained
- 4 I read a story that said apples were the bringers of civilization

- 5 My kingdom for a horse my kingdom for a horse King Richard cried
- 6 The man turned and said bring me the letter that said send the goods C. O. D.
- 7 Well well he said that is the first time I have ever been fooled
- 8 Avast there the captain shouted are you going to be all day on one yard-arm
- 9 The boy stammered I dont know and the teacher glared at him as though he were saying Id like to eat you alive
- 10 Where theres a will theres a way he muttered

4 ORAL EXERCISE: MAKING QUOTATIONS

Tell how the following paragraphs illustrate the principles emphasized in this lesson:

"Now, Barbecue, tip us a stave," cried one voice.

"The old one," cried another.

"Ay, ay, mates," said Long John, who was standing by, with his crutch under his arm, and at once broke out in the air and words I knew so well:

"Fifteen men on the dead man's chest."

And then the whole crew bore chorus:

"Yo-ho-ho, and a bottle of rum!"

And at the third "Ho!" drove the bars before them with a will.—Stevenson's *Treasure Island*.

"If you're pointing at me, Mr. Macey," said the deputy clerk, with an air of anxious propriety, "I'm nowise a man to speak out of my place. As the psalm says—

'I know what's right, nor only so,
But also practise what I know.' "

—George Eliot's *Silas Marner*.

"Only the old story, you know, of ladies always saying, 'When I marry,' and gentlemen, 'If I marry.'"—Mrs. Gaskell's *Cranford*.

LESSON XVII

REPEATING FOR EMPHASIS

REPETITION GIVES EMPHASIS

"Don't say it again; I heard you the first time."

"Yes, but I want you to understand it."

How naturally we use repetition for the sake of emphasis. We repeat the same words, or we express the same thoughts in different words. An officer drilling a company of recruits, orders the men many times to repeat movements so that they will be sure to remember exactly how to act when orders are given.

Repetition in writing is just as effective as it is in daily conversation, or as it is in the giving of military instruction.

AVOID NEEDLESS REPETITION

When you write the first draft of a composition, you are likely to repeat words unintentionally. Repetition that is accidental, and that is not made for the sake of emphasis, is not good. Avoid such repetition.

REPEAT IDEAS

You need not repeat words. Repeat ideas, but use different words than you used at first.

How unwise it would be to write:

"The day was hot. The day was hot. The day was hot.
The day was hot."

You can make the repetition effective by repeating the thought without repeating the words:

"The day was hot. The sun beat down upon everything. The heat was unbearable. The whole country baked in a tropic glare."

Every word carries an added meaning and increases emphasis.

THE EXACT REPETITION OF A FEW WORDS GIVES EMPHASIS

Frequently an exact repetition of a few words gives great emphasis.

"It is beautiful! beautiful! beautiful, indeed!" the man said as he looked at the landscape.

"Let me go! let me go!" shrieked the urchin.

1 WRITTEN EXERCISE: GAINING EMPHASIS BY REPETITION

Write a paragraph on one of the subjects named below. Gain emphasis by repeating either thought alone or thought and words.

- | | |
|---------------------------|------------------------------------|
| 1 Expert skating | 11 What the baby does |
| 2 The pleasure of dancing | 12 The shoemaker |
| 3 The reception | 13 An umbrella accident |
| 4 Study at night | 14 Pet superstitions |
| 5 Making a recitation | 15 My next-door neighbor |
| 6 Cooking a picnic dinner | 16 My photographs |
| 7 Going on errands | 17 Gossip flies far |
| 8 A winter day | 18 My brother's neckties |
| 9 Wind at night | 19 Things I won't throw away |
| 10 The thunder-storm | 20 The kind of person I don't like |

REPEAT PART OF A LONG SUBJECT OR PREDICATE

When you write a long "complete subject," that is, a subject that has a great many modifiers that separate

it from its predicate, repeat part of the subject in order to gain clearness and emphasis.

The first one to arrive, a girl of fifteen, who had just moved into the village,—where every one else had lived all their lives,—where every one knew every one else, and where every one knew every one's family history—*the first one to arrive* stood breathless in the doorway.

Repeat a predicate that belongs to many subjects.

They all *came*, the old relatives from the country districts, the fashionable relatives from the distant city, the relatives who lived in the village,—one and all *came* to the reunion.

REPEAT IMPORTANT IDEAS

Repeat any words, phrases, or clauses when the repetition will add emphasis.

Water! water! the man has fainted!

In this room, in this very room, George Washington talked with his officers.

The battle was fought on this field, where these flowers are blooming so gaily; men struggled and died here where these flowers are blooming.

REPEAT CONNECTING WORDS

Repeat connecting words, especially "and," "or," and other connecting words, when omitting them might lead to a lack of clearness.

2 WRITTEN EXERCISE: USING REPETITION FOR EMPHASIS

Write a paragraph on one of the topics named below. Gain emphasis by using any method of repetition.

- | | |
|-----------------------------------|-----------------------|
| 1 Be independent | 3 Plan for the future |
| 2 Take advantage of opportunities | 4 Be patient |
| | 5 Work hard |

- | | | | |
|----|----------------------|----|---------------------------------|
| 6 | Avoid extravagance | 14 | Be loyal |
| 7 | Be friendly | 15 | Show courtesy to woman-
hood |
| 8 | Be sympathetic | 16 | Respect age |
| 9 | Be generous | 17 | Be helpful |
| 10 | Give help to others | 18 | Don't hurry |
| 11 | Return good for evil | 19 | Respect authority |
| 12 | Don't be extravagant | 20 | Be polite |
| 13 | Don't be "a pest" | | |

3 ORAL EXERCISE: REPEATING FOR EMPHASIS

Tell what is emphasized by repetition in the following paragraphs:

"The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle, in all parts of the empire; not peace to depend on the juridical determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace, sought in its natural course, and in its ordinary haunts. It is peace sought in the spirit of peace, and laid in principles purely pacific."—Burke's *Speech on Conciliation*.

"We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract."—Lincoln's *Gettysburg Oration*.

"Hunger was pushed out of the tall houses in the wretched clothing that hung upon poles and lines; Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the man sawed off; Hunger stared down from the smokeless chimneys."—Dickens's *A Tale of Two Cities*.

LESSON XVIII

MAKING EXPRESSION BEAUTIFUL

BEAUTY OF STYLE GIVES PLEASURE

Beauty of style in writing is just as important as is grace in athletic work. People like the poise with which a well-trained horseman rides; the ease with which a good athlete performs a feat; and the grace with which a good dancer moves. People also like the charm, the ease, and the grace of good style in writing.

IMITATE GOOD WRITERS

One way to gain the sense of rhythm, that marks a good writer, is to study the style of some good writer whose work you admire, and afterward to try to imitate that style.

The boy who wishes to learn how to pitch in baseball, or the girl who wishes to learn how to dance more gracefully, first watches some one who is skilful, and then tries to imitate skill.

Here is how Washington Irving wrote on a subject such as you might write on,—“wandering in the country.” Notice the suggestive power of Irving’s words and the pleasant music of his language.

“In a long ramble of the kind on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains. He was after his favorite sport of squirrel-shooting, and the still solitudes had echoed and re-

echoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of a precipice. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands."

When you read books that belong to you, mark with lead-pencil the passages that appeal to you because of beauty of expression. Try frequently to imitate the good characteristics of style.

1 WRITTEN EXERCISE: IMITATING A PLEASING STYLE

Find in any book a paragraph that appeals to you because of its beauty of style. Select an original subject somewhat similar to the subject of the paragraph. Then write an original paragraph in which you try to imitate the style that you admire. Read aloud to the class the paragraph that you selected, and the paragraph that you wrote in imitation.

USE PICTURESQUE EXPRESSIONS

Use words, or phrases, or any word combinations that suggest pictures.

Roses	A cheerful fire
Interlaced boughs	A meek, acquiescing little man
Vine-clad cottages	Massive walls
Swaying tree tops	A plump, bustling little woman
An opening in the woods	A row of bright, brass candle-
A country road stretching away	sticks and pewter mugs
into the distance	Intertwisted vines
A slope of meadow-land	A fine, breathing sunshine
His gray eyes twinkled	Overgrown with burdock

Glossy branches of holly with bright red berries	An old, high, narrow bridge
A cloudless and serene sky	A few vapors, as thin as moon- light
The flames went sparkling and wreathing up the wide- mouthed chimney	The flakes were large, damp, and adhesive
Soft, fleecy clouds	Tall, white housetops
Purple woods fading into the distance	Rich stained glass
The silver gleam of water	An old, hobbling woman with a crutch-stick
A glassy lake reflecting the trees	Comfortable, green, cultivated hills
A knoll, round which a small stream made a beautiful bend	Brave warm weather
A swirling stream	A glossy blue-black
Gray-headed old men in long, black coats	The blue darkness
	Scattering shadows and sparkles
	A faint haze of light
	Half-obliterated footprints

2 WRITTEN EXERCISE: INVENTING SUGGESTIVE PHRASES

Write ten strikingly suggestive or picturesque expressions. Try to make your reader realize quickly just what you have in mind.

USE WORDS THAT AWAKEN PLEASANT THOUGHTS

Some words, much more than others, awaken pleasant thoughts. Use many such words.

Melody	Frolicking	Summer
Harmony	Motionless	Incense
Tenderness	Golden	Silence
Grace	Loitering	Moonlight
Youth	Luxurious	Flowers
Happiness	Sumptuous	Buds
Quietness	Content	Languid
Joy	Good-humor	Triumphant
Beauty	Wreathed	Stately
Faith	Tranquil	Music

**3 WRITTEN EXERCISE: USING WORDS THAT MAKE PLEASANT
APPEAL**

1 Write five sentences in which you give emphasis to words that arouse pleasant suggestions.

2 Write a paragraph in which you use many words that arouse pleasant suggestion.

**USE WORDS THAT IMITATE THE SOUNDS OF
WHICH YOU SPEAK**

Many words imitate sounds. Employ such words whenever they are appropriate.

Rush	Rustle	Clatter
Swish	Toll	Rumble
Babble	Whisper	Roar
Chatter	Crackle	Whir
Drip	Rattle	Bark
Tinkle	Splash	Whiz
Gurgle	Moo	Boom
Murmur	Sough	Crash
Hum	Whack	Tap
Buzz	Bang	Smash

AVOID UNPLEASANT WORDS

Avoid slang, vulgarity of expression, and all harsh-sounding words not used for specific effect. Use words and sentences that increase rhythm, or word-music.

Remember that short words usually add strength, and that long words usually add melody.

Notice the beauty of word choice in the following paragraph:

“On one of those sober and rather melancholy days, in the latter part of autumn, when the shadows of morning and evening almost mingle together, and throw a gloom over the decline of the year, I passed several hours rambling about Westminster Abbey.”

4 WRITTEN EXERCISE: WRITING RHYTHMICALLY

Write a paragraph in which you make every effort to produce a pleasing suggestive effect through your choice of words. At the same time, write rhythmically,—musically. Perhaps the following subjects will help you.

- 1 When the leaves were falling.
- 2 Covered with snow.
- 3 The drifting clouds.
- 4 Scattering leaves.
- 5 Green with moss.
- 6 A great old tree.
- 7 A magnificent hilltop crowned with woods.

5 ORAL EXERCISE: MAKING EXPRESSION BEAUTIFUL

By what rhetorical methods has the following passage been made beautiful?

“Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal!—And now they rise in triumph and acclamation, heaving higher and higher their accordant notes, and piling sound on sound.—And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away and floated upwards on this swelling tide of harmony!”—Irving’s *The Sketch Book*.

LESSON XIX

CONDENSING

DON'T WASTE WORDS

“Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them, and when you have them, they are not worth the search.”

So says Bassanio, in *The Merchant of Venice*, in speaking of a man who talked a great deal without saying anything worth the saying.

When you write, express your thoughts quickly, clearly, forcefully, and beautifully. If you use more words than are necessary you burden your style, just as you would burden a runner if you sent him on a hundred-yard dash, clad in heavy clothes, a heavy overcoat, heavy shoes, and heavy rubbers. Reduce your words to the amount necessary to accomplish your purpose. Don't use one word more than is needed.

Use repetition for clearness or for emphasis whenever you wish, but avoid all unnecessary repetition.

When you correct the first draft of written work, cross out every unnecessary word. Sometimes you can cross out not only single words, but also phrases, sen-

tences and even whole paragraphs, or pages. When you can do so without interfering with clearness, omit any formal introduction or conclusion. Try to express one thought quickly, clearly, emphatically, and pleasingly.

1 ORAL EXERCISE: CUTTING OUT UNNECESSARY WORDS

What words can be omitted from the following paragraphs?

A school is run much as a large factory is run. Let us compare the two as to the people who manage them and as to those who work in them.

The principal of a high school is like the owner or like the manager of a factory. It is he who has control of the place in every way.

Then the alternates, sub-masters, or principal assistants are like the division heads of factories. They assist their respective officers. It is through them that the principal officers control the business.

Then we have the head of any one of the different departments in a high school, who is like the head of any one of the different departments in a factory. The department heads are in turn responsible to their immediate officers, and they to the principal officers.

The teachers of the different departments in a school may be compared to the foremen of the various sections that are under the control of the managers of the respective departments in a factory.

Last, and not least, by any means, we have the pupils, who are like the workmen in a factory. The pupils and workers both are the producers. They both receive pay. The pupils' pay is what they gain through the aid of the teachers who have followed the directions of a head of department, who in turn has followed the orders from the principal. The pay of the pupils is given by the registering of marks according to the work done, just as the salary of factory workers is given by payments of money according to the work done.

WRITE SINGLE WORDS INSTEAD OF PHRASES

Whenever possible, write single words instead of phrases. The following sentence is wordy.

"The progress of the team is due in a great measure to the helpful work of Mr. Arlin."

Condense it by writing single words in place of phrases:

"The progress of the team is principally due to Mr. Arlin's helpful work."

2 ORAL EXERCISE: WRITING SINGLE WORDS INSTEAD OF PHRASES

Condense the following expressions by omitting unnecessary words, and by writing single words instead of phrases.

- 1 Hunger is a thing not familiar to the experiences of most of the students of the school.
- 2 We heartily agree with the determination of Coach Henney in his decision to keep out of all games that involve us in such an expense of time and of money.
- 3 According to the latest report the last indoor meet held with the Marley High School will in all probability be the last one in which we shall enter this year.
- 4 The greatest interscholastic "stars" in the country, "old men" in most cases, all over twenty-two years of age, will compete.
- 5 In the past four years we have not scored more than six points, at the most, at the Newton games.
- 6 It is interesting to note, in connection with this fact, that the entering class in September alone totalled nearly five times the number of members in the senior class.
- 7 The society now boasts of a membership of seventy per cent of the student body, as compared with a membership of thirty or forty per cent in former terms of the school.
- 8 He pictures in his mind a great multitude of pies, of sand-

wiches, of fruits, and other delicious eatables of the mouth-watering kind.

- 9 There are many people who ask only for a piece of the cheapest of black bread.
- 10 Save some of the money that you would otherwise spend in some extravagant way, and give it as a gift to some form of charity.

WRITE PHRASES INSTEAD OF CLAUSES OR SENTENCES

Sometimes you can condense a clause or a sentence into words or phrases. Perhaps you write:

"Every member of the General Organization is allowed to vote, just as a citizen of the United States is allowed to vote. The members of the General Organization have many privileges, just as the citizens of the United States have many privileges."

You can condense this by writing phrases instead of clauses:

"Every member of the General Organization, like every citizen of the United States, is allowed to vote and to have many privileges."

3 ORAL EXERCISE: WRITING WORDS OR PHRASES INSTEAD OF CLAUSES OR SENTENCES

Condense the following sentences by omitting unnecessary words, and by writing words or phrases instead of clauses or sentences:

- 1 A building that overtopped those next to it, that was smaller than its neighbors farther westward, and that was made of orange-colored bricks, stood on Sixteenth Street near Second Avenue some years ago.
- 2 In June of the present year a new edition of *The Clarion*, which everyone for years has said is the best school annual that is published in this State, will appear.

- 3 The boys who do not prepare the work that is assigned to them to do, are usually asked to make a report that they will read when the club meets again.
- 4 All the pupils who know that Mr. Warren has worked hard since the year began, to train the orchestra so that it will be a credit to the school, will buy tickets, even if no one should try to sell tickets to them.
- 5 During the World War, when men who were physically fit were needed to fight for the land where they live, it was found that a large number of men who were examined were unfit to be soldiers.

WRITE COMPLEX SENTENCES INSTEAD OF SIMPLE SENTENCES

When several short simple sentences make monotonous effect, express the thought in a complex sentence.

"All the pupils will go first to the old gymnasium. There they will meet at three o'clock. Then they will form in line under the direction of the class teachers. When all classes have formed into line, the entire student body will set in motion."

You can condense the paragraph of short simple sentences by expressing the thought in complex sentences.

"At three o'clock all the pupils will go to the old gymnasium, where the classes will form in line under the direction of class teachers. When all the classes have formed in line, the entire student body will set in motion."

4 WRITTEN EXERCISE: WRITING COMPLEX SENTENCES INSTEAD OF SIMPLE SENTENCES

Condense the following paragraphs by writing complex sentences:

- 1 The Rifle Team is one of the many societies of our school. Its purpose is to train pupils to shoot. Its purpose is also to develop class spirit.

- 2 The Bicycle Club met at the school on March 13. The members proceeded to One Hundred and Tenth Street and Fifth Avenue. The Club rested there five minutes. Then, the members started up Fifth Avenue again.
- 3 Class 21 issues a class paper. All the pupils contribute to it. They write jokes, news, and very short stories.
- 4 The paintings just hung in the library were made by Mr. Nolan. They are the best paintings ever exhibited in the school.
- 5 Yesterday I had a great stroke of bad luck. I went out with a truck to deliver boxes. I changed my coat, and so left my bills in the coat I had been wearing.

WRITE SHORT SENTENCES INSTEAD OF LONG SENTENCES

Sometimes you can gain emphasis by writing a short sentence instead of a long sentence.

The following sentence is not emphatic:

“Co-operation is the one method that leads to success in organizations of every kind.”

Express the principal thought in a short sentence, and you gain emphasis:

“Co-operation leads to success.”

5 ORAL EXERCISE: WRITING SHORT SENTENCES

Condense the following sentences:

- 1 The steady streams of boys and of girls kept passing out of the door into the street.
- 2 The clerk at the end of the table was nearly smothered by the pupils who tried to reach him.
- 3 The club helps its members a great deal by answering all the questions that the members hand in.
- 4 On paying an entry fee of fifty cents a team, every class is permitted to enter two teams of five men each.
- 5 It seems as though during the present year the members tried more than ever to make good records.

LESSON XX

ENDING A COMPOSITION

STOP WRITING WHEN YOU HAVE SAID ALL THAT YOU HAVE TO SAY

Sometimes a person who speaks in public seems not to know when to stop speaking. Every one in the audience believes that the speaker has said all that he has to say,—and yet the man talks on,—as though looking for an opportunity to stop speaking, and unable to find it.

There is no need to write a formal conclusion to a composition. Stop when you have said all that you have to say. If a formal conclusion is part of what you have to say, write a formal conclusion. If it is not part of what you have to say, omit it.

PLAN THE ENDING BEFORE YOU BEGIN TO WRITE

Before you begin to write, plan how you will bring your writing to an emphatic close. Do not let the ending of a composition be an accident. Make it the result of a preconceived plan. Make the ending of a composition bring the thought home to the mind and the heart of the reader.

MAKE THE ENDING ADD EMPHASIS

Do not let the ending of a composition do nothing except repeat what has already been said. When you write a long composition, bring together the principal

topics in a single paragraph, so that the reader can see at a glance what has taken him a long time to read in detail. When you write a short composition, do not repeat what you have said.

Say something that will reinforce the thought that you have presented. Set your reader's mind at work, so that the effect of your composition will endure.

WRITE A STRIKING LAST SENTENCE

Write an unusually striking last sentence,—a sentence that will stick in the reader's mind, and make him think.

The last sentence may be declarative, exclamatory, interrogative, or imperative. It may be short, or long; simple, compound, or complex. The following are good concluding sentences:

- 1 The leaden skies continued to pour down their everlasting rain, while I ran, dismayed, into the darkness.
- 2 That is the sort of book I like—a book good in every page.
- 3 Truly, we must admit that the ways of Nature are subtle and mysterious.
- 4 The world is certainly changing,—and always for the better.
- 5 Its further benefits remain yet to be seen.

1 WRITTEN EXERCISE: WRITING A STRIKING LAST SENTENCE

Imagine that you have written on one of the following topics. Write only the very last sentence. Make that sentence striking.

- 1 The hospitals.
- 2 The playgrounds.
- 3 The parks.
- 4 The day-nursery.
- 5 The fire stations.

- 6 The public libraries.
- 7 The churches.
- 8 The schools.
- 9 The newspapers.
- 10 The street cleaners.

THE LONG SENTENCE AS A CONCLUDING SENTENCE

The long sentence gives an especial opportunity to bring together different threads of thought within the bounds of a single sentence. The following is a good example of a long concluding sentence:

I have seen many stand near that little brook and gaze around in wonder, forgetting where they were, marvelling at the beauty of the scene,—motionless,—and then finally I have seen them pull themselves away, looking back as if to imprint forever on their memories a picture of the little brook rippling peacefully through that enchanting scene.

2 WRITTEN EXERCISE: WRITING A LONG LAST SENTENCE

Imagine that you have written a composition on any subject that interests you. Write only the very last sentence. Make that sentence both striking and long.

THE INTERROGATIVE SENTENCE AS A CONCLUDING SENTENCE

The interrogative sentence asks a question and challenges an answer. It may be short or long.

- 1 Is there not reason, then, for thinking the world of the microscope a fascinating world?
- 2 Can any one now believe it impossible for an airplane to sink a battleship?
- 3 And are *you* not one of the school?
- 4 Which class will organize its team first?
- 5 In which list do you wish to see *your* name?

3 WRITTEN EXERCISE: WRITING AN INTERROGATIVE SENTENCE AS A CONCLUDING SENTENCE

Imagine that you have written a long composition on one of the following subjects. Write only the concluding paragraph. Make the last sentence an effective interrogative sentence.

- 1 Why he is popular.
- 2 The art of conjuring.
- 3 Our best citizens.
- 4 An alumni meeting.
- 5 A wonderful tool.
- 6 A queer demonstration.
- 7 "Good-for-nothing" things.
- 8 I hate to get up in the morning.
- 9 Will-'o-the-wisps.
- 10 The excitement of doing nothing.

THE EXCLAMATORY SENTENCE AS A CONCLUDING SENTENCE

An exclamatory sentence expresses strong feeling, and is likely to awaken strong feeling in the reader.

- 1 Oh, if you could but once see those fields, you would love them as I do!
- 2 A day like that is worth a fortune!
- 3 May I live to see that place again!
- 4 The trip was over! over forever!
- 5 It was my own flag!

4 WRITTEN EXERCISE: WRITING AN EXCLAMATORY SENTENCE AS A CONCLUDING SENTENCE

Imagine that you have written a long composition on one of the following subjects. Write only the last paragraph of the composition. Make your last sentence an effective exclamatory sentence.

- 1 The size of this place.
- 2 Modern Sidney Cartons.
- 3 Fire and the human race.

- 4 Three new novels.
- 5 Greek is worth while.
- 6 A war for liberty.
- 7 He raised the temperature.
- 8 An American queen.
- 9 Having a tooth pulled.
- 10 My friend, the barber.

THE EMOTIONAL CONCLUSION

You can gain powerful effect by writing a somewhat long and highly emotional conclusion that appeals frankly to the reader's emotions. Such a conclusion, when carried to considerable length in a speech, is called a peroration.

All this, Nature has given us! Practically everything that makes life worth while! Beauty, fragrance, peace, content,—all given in abundance! How much natural wealth surrounds us in our flowers and trees and skies! How easy to go, at least, to a park, and there gain some of the satisfaction Nature offers! The peace of the country has cured many a “kicker”—it may cure you!

The memory of that wonderful sunset in Connecticut,—the brilliant rays of the descending sun lighting the clouds with red; the slowly deepening shadows shrouding the woods, and rising higher still;—the glory in the sky changing to gray and brown;—and the solemn hush all about,—this remains with me as a remembrance of God's sublime beauty shown on earth!

5 WRITTEN EXERCISE: WRITING AN EMOTIONAL CONCLUSION

Imagine that you have written a long composition on one of the following subjects. Write a concluding paragraph that will appeal to the emotions of the reader.

- 1 My company manners.
- 2 Child labor in factories.

- 3 Women patriots.
- 4 Our debt to error.
- 5 Two good women.
- 6 "The Princess."
- 7 Old maids.
- 8 Advertising myself.
- 9 The quality of mercy.
- 10 Science at work here.

6 ORAL EXERCISE: ENDING A COMPOSITION

In what respects is the following paragraph an excellent concluding paragraph for a serious argument?

"All this, I know well enough, will sound wild and chimerical to the profane herd of those vulgar and mechanical politicians who have no place among us—a sort of people who think that nothing exists but what is gross and material; and who, therefore, far from being qualified to be directors of the great movements of empire, are not fit to turn a wheel in the machine. But to men truly initiated and rightly taught, these ruling and master principles which, in the opinion of such men as I have mentioned, have no substantial existence, are in truth everything, and all in all. Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our situation and glow with zeal to fill our place as becomes our station and ourselves, we ought to auspicate all our public proceedings on America with the old warning of the church, *Sursum Corda!* We ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. By adverting to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire, and have made the most extensive, and the only honorable conquests, not by destroying, but by promoting the wealth, the number, the happiness of the human race. Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all that it can be."—Burke's *Speech on Conciliation*.

LESSON XXI

CORRECTING A COMPOSITION

REVIEW ALL WRITTEN WORK

Years ago there was a good lady who took a slate and slate-pencil, and wrote in full every letter that she had to write. Then she corrected what she had written, and copied it neatly on paper. Slates and slate-pencils have gone out of use, but the correction of written work still produces excellent results.

It is a real pleasure to give the finishing touches to any good work. Even a bootblack gives a last, satisfied brush to leave your shoes shining like mirrors.

CONDENSE YOUR WORK

Any one who writes, says at first much more than he needs to say. The first work of correction is condensing. Read your composition to see if you have repeated thoughts unnecessarily; if you have employed phrases where you might have used single words; clauses where you might have written phrases, and sentences where you might have subordinated your thought in clauses. Cross out, relentlessly, every word that does not help you to say fully, clearly, emphatically, and pleasingly all that you have to say.

1 WRITTEN EXERCISE: CROSSING OUT UNNECESSARY EXPRESSIONS

Cross out all unnecessary expressions in the following:

Advertising has increased and multiplied to a surprising extent within the last half of a century. It is still continuing

to increase, not only in the newspapers, but also on all the boats, railway cars, fences, and in public places everywhere. Even the rocks and trees are covered over with advertising pictures and words. Vacant lots have been leased just to provide more space for the erection of great bill-boards. Our magazines are so full of advertising in these days that sometimes it is very hard to find the reading matter.

BREAK YOUR WORK INTO PARAGRAPHS

Break your work into paragraphs that will make your thought clear and emphatic,—and express only one thought in a paragraph. Indent the first line of every paragraph about an inch, so that the beginning of a paragraph will be noticeable.

2 ORAL EXERCISE: CORRECTING ERRORS IN PARAGRAPHING

Correct the following composition for errors in paragraphing:

Where do pins go? Have you ever asked that question? Pins seem to go everywhere,—especially on the street. One often sees some one stoop to pick up a pin, remembering the saying: "See a pin and pick it up, and all the day you'll have good luck." Our works and words are like pins,—sown broadcast. Who will pick them up? Will the one who does pick them up have good luck? Will what we scatter be crooked or straight, strong or weak, heads first or points first? Where do pins go? We don't know. They go everywhere, but if people are going to pick them up, let's scatter good pins anyway.

MAKE THE SENTENCE STRUCTURE EFFECTIVE

Examine every sentence you have written, and see if every sentence is a well-formed sentence, with subject and predicate.

Examine all your sentences, and see if you have produced variety in sentence structure.

Change short choppy sentences into unified complex sentences.

3 WRITTEN EXERCISE: MAKING SENTENCE STRUCTURE EFFECTIVE

Correct all errors in the following passages, and make the sentence structure effective:

- 1 In the ordinary modern parent of the ordinary boy many faults can be found, but the greatest and most glaring of all is the lack of proper training of the child's habits.
- 2 Before Tom had had a surfeit of that which he liked so much, he fell into the trap of a group of seniors and, bound by his desire for more notoriety, made a mistake that made every one laugh at him for a whole term.
- 3 Suddenly they heard a noise, and they all lay still on the floor until the cat came in with a spool of cotton in front of her, rolling and playing with it on the floor.
- 4 An opening was not far away, we began making our way toward it.
- 5 Arriving there the pistols were drawn and we made ready for the attack.
- 6 The street lamp shone steadily on through the rain and mist, and a lonely policeman, glancing neither to the right nor the left, hurried on down the street, whistling mournfully, his wet raincoat flashing back the corner lamp's rays.
- 7 It must touch the reader so that he will be anxious for what is going to happen next in the plot.
- 8 It was a very beautiful place for a village to be founded.
- 9 Washington Irving loved little children and a very good life, he had faith in his fellow men and mankind to the lowest class.
- 10 The wife would work very hard and the husband went out hunting, fishing, chopping down trees and the like.

CORRECT ERRORS IN GRAMMAR

Correct all grammatical errors,—especially those caused by carelessness.

4 ORAL EXERCISE: CORRECTING ERRORS IN GRAMMAR

Exchange written work with some other member of your class. Point out and explain all errors in grammar.

CORRECT ERRORS IN SPELLING

Sometimes, because you write carelessly, you misspell even the most familiar words. Correct the spelling of every misspelled word.

5 ORAL EXERCISE: CORRECTING ERRORS IN SPELLING

Exchange written work with some other member of your class. Point out and correct all errors in spelling.

CORRECT ERRORS IN CAPITALIZATION

Correct all errors in capitalization. Follow the rules for capitalization given in Lesson XXII.

6 ORAL EXERCISE: CORRECTING ERRORS IN CAPITALIZATION

Exchange written work with some other member of your class. Point out and explain all errors in capitalization.

CORRECT ERRORS IN PUNCTUATION

Read your composition aloud slowly, and pause at every turn of thought. At every pause, place the proper mark of punctuation. Study the rules for punctuation given in Lesson XXII.

7 ORAL EXERCISE: CORRECTING ERRORS IN PUNCTUATION

Exchange written work with some other member of your class. Point out and explain all errors in punctuation.

MAKE YOUR WORK SO CLEAR THAT ANY ONE CAN UNDERSTAND IT

Examine your work to see if you have said, in every sentence, just what you wish to say; and to see if you

have expressed your thought so that even a careless reader will understand it.

Ask yourself, as you read every paragraph:

Does this make my thought clear?

Does this present my thought emphatically?

Is this written pleasingly?

ADD SPECIFIC DETAILS OR EXAMPLES

Naturally, in writing the first draft of a composition, you write general statements. You will need to add many specific details and examples. You write:

"Abraham Lincoln was kind-hearted."

When you revise your work, give a definite example in support of that general statement. Say:

"In November, 1863, when Lincoln learned that Mrs. Bixby of Boston had lost five sons in the war, his heart was so touched by her great sacrifice that he immediately sat down and wrote to the sorrowing mother a most tender and sympathetic letter."

If you add a specific illustration in support of every general statement, you will write remarkably well.

The following sentences show how you can add specific examples in support of general statements.

General: Some of the scenes along the Hudson are beautiful.

Specific: Some of the scenes along the Hudson are beautiful, especially the scenes in the Narrows, where great gray walls of rock rise to the sky on both sides of the river, and leave only a narrow opening through which the river flows.

General: The city government gives us many things.

Specific: The city government gives us good streets, schools, libraries, playgrounds, museums, hospitals, and police protection.

General: Baseball is in the air.

Specific: The "Giants," the "Yanks," and all the great teams are practising in the South. "Babe" Ruth is again hitting home runs. The newspapers are full of baseball news,—and baseball is in the air everywhere.

General: Some apes are very intelligent.

Specific: Some apes are very intelligent. One, owned by a moving-picture company, has been trained to wear clothes, eat with knife and fork, wait on table, make beds, and smoke a pipe.

General: The wireless telegraph is a most helpful invention.

Specific: The wireless telegraph is a most helpful invention. It warns ocean liners of approaching storms; it sends messages from damaged or sinking ships; and it sends news of all kinds without delay.

8 WRITTEN EXERCISE: ADDING SPECIFIC DETAILS OR EXAMPLES

1 Write five general statements on one of the topics named below.

2 Rewrite the five general statements, adding specific details or examples.

- 1 The water-supply system.
- 2 The Health Department.
- 3 The Postal System.
- 4 The protection of children.
- 5 Public education.
- 6 The protection of the food-supply.
- 7 Public playgrounds.
- 8 The care of the afflicted.
- 9 Public transportation.
- 10 Paying the cost of government.
- 11 Factory inspection.
- 12 Fire prevention.
- 13 The State militia.
- 14 The Department of Agriculture.
- 15 The duties of citizenship.
- 16 The use of English.

LESSON XXII

PUNCTUATING

PUNCTUATION IS A GREAT HELP

iwishiwerekingiheardsomeonesayanditsetmetowishingtooiwishediwer
eallsortsofdelightfulthingsandbeingsbuticouldnotmakeupmymindast
owhatishouldreallyliketobesoiwishedandwishedandwished

That is the way people wrote before the introduction of spacing, capital letters, and punctuation. Such writing is not at all easy to read.

The advance of civilization has brought much that is ingenious and helpful. Among other things, it has brought the use of spacing, capital letters, and punctuation.

The more skilfully you use spacing, capital letters, and punctuation, the more certain you will be to make your reader understand you in just the way that you wish him to understand.

USE CAPITAL LETTERS TO GIVE EMPHASIS AND DIGNITY

Capital letters are larger and more noticeable than other letters. Because of this they attract attention.

Begin with a capital letter:

- 1 The first word of a sentence.
- 2 The first word of a quoted sentence.

The Principal said: "To-morrow will be a holiday."

- 3 Any word, or any group of words, standing alone.

Type.

Rollers.

Composing cases.

Printing-presses of all kinds.

- 4 The first word of every line of verse.
 "A thing of beauty is a joy forever:
 Its loveliness increases; it will never
 Pass into nothingness."
- 5 The name of a person, the name of a place, and certain words closely associated with the names of persons or the names of places.
 - 1 Robert Browning.
 - 2 Venice.
 - 3 Central Park.
 - 4 The Sunny South.
 - 5 A Venetian gondola.
 - 6 A Browningsque style.
- 6 Any word used as the name of a person.
 It was "Hungry" Tim.
- 7 Any title placed immediately before a proper name.
 I saw Professor Thompson.
- 8 Any title or any word used to indicate a particular person.
 Mr. President.
 The Thunderer.
- 9 The names of the days of the week, the months of the year, and definitely named periods of time.
 Monday.
 July.
 The Pilgrim Tercentenary.
- 10 The name of any particular organization.
 The Wireless Club.
- 11 The pronoun "I."
- 12 An exclamation like "Ha!" "Ho!" or "Whew!"
- 13 The abbreviations of words used in naming college and university degrees.
 A.B.
 Ph.D.
- 14 The first word, and every important word, in a title or title-page, or in the name of a trade-mark or firm.

English for Immediate Use.

The School Supply Company.

The Jackson-Jones Filing System.

- 15 Any word that you wish to emphasize strongly. You may give added emphasis by writing the entire word in capital letters.

"Fire! FIRE! FIRE!" she screamed.

1 ORAL EXERCISE: WRITING CAPITAL LETTERS

- 1 Tell where capital letters should be placed in the following passage. Give a reason for the use of every capital letter that you suggest.

i had studied a long time and had become tired putting
my book the odyssey down on the desk i soon fell asleep
a light touch on my arm woke me up ho youth arise
said a voice i knew at once to be athenas

- 2 Exchange written work with some other member of your class. Point out and explain all errors in capitalization.

USE A PERIOD TO INDICATE THE CONCLUSION OF A THOUGHT OR THE MAKING OF AN ABBREVIATION

- 1 Place a period at the end of every declarative sentence.
- 2 Place a period after every abbreviation.

A. M.

Gen. Sherman.

USE COMMAS TO SEPARATE PARTS OF A SENTENCE

- 1 Use commas to separate the parts of a series.
On the table were books, pens, papers, and a ruler.
The library has books about art, books about science,
books about history, and many other kinds of books
besides books of fiction.
- 2 Use commas to set off words given in explanation, but not necessary to complete the meaning of the sentence.
The girl, a first-year student, won the prize.
- 3 Use commas to separate from the rest of a sentence any

explanatory word, like "however," "moreover," and "nevertheless."

There is, however, nothing more to be done.

- 4 Use a comma to separate from the rest of a sentence any expression used in direct address, or used independently.
Pauline, answer the next question.

Not hearing what the teacher said, Pauline sat still.

- 5 Use a comma before a direct quotation, unless you wish to give the quotation strong emphasis. In that event, use a colon.

The boy answered, "I didn't see it, Sir."

Here are Scott's own words: "Time will rust the sharpest sword."

- 6 Use a comma to indicate the omission of implied words.
In the first year there are 200 students; in the second, 189; in the third, 135; in the fourth, 114.

- 7 Use a comma before a unified expression beginning with "not," introduced as part of a sentence.

We came to school, not for amusement, but for work.

- 8 Use a comma to separate words whose relationship may be misunderstood.

After the graduation of Walter Thomas, Smith was editor.

- 9 Use a comma to indicate the end of a very long subject.
That he is one of the best students, and at the same time one of the best athletes in the school, is much to his credit.

- 10 Use a comma to separate from the rest of a sentence a long phrase or clause, or any expression that may be misunderstood without the comma.

When the students saw all that he had done in their interest, and when they recognized how much they owed to him, they united as one in praising him.

- 11 Use a comma to indicate numerical divisions.

3,700.

1,373,989.

**USE QUOTATION-MARKS TO INDICATE WORDS SPOKEN
BY OTHERS, OR TO SET OFF EXPRESSIONS
EMPLOYED IN AN UNUSUAL WAY**

- 1 Place in double quotation-marks all words quoted directly.
Shakespeare said, "All the world's a stage."
- 2 Place in single quotation-marks all words quoted within a quotation.
I said, "Father made the remark, 'That must not happen again.'"
- 3 Place in double quotation-marks any word used merely as a word.
The word "dahlia" is derived from the name of a great botanist.
- 4 Place in double quotation-marks any unusual expression that you wish to emphasize.
The "try-all-the-time" player is the one the school needs.

USE THE APOSTROPHE TO INDICATE POSSESSION

- 1 Use an apostrophe to indicate possession.
Henry's book.
- 2 Use an apostrophe to indicate the omission of letters.
The Brown and Williams M'f'g Co.
- 3 Use an apostrophe in writing the plural of a figure, a letter, or a symbol.
There were three 2's in the sentence.
Make three S's.
The two $\triangle$'s are similar.

USE THE HYPHEN TO INDICATE UNION

- 1 Use a hyphen to indicate the union of the parts of a word that is broken at the end of a line.
- 2 Use a hyphen to indicate the union of the parts of the name of a fraction. One-third. Three-fifths.
- 3 Use a hyphen to indicate the union of the parts of certain double words like "death-rate," "half-year," and "by-products."

- 4 Use hyphens in order to indicate the union of several words that you wish to combine.
He is a "ready-to-the-minute" player.

USE THE DASH TO INDICATE A BREAK IN THOUGHT

- 1 Use a dash to indicate a sudden change of thought.
"I was saying—but what do you wish now?"
- 2 Use a dash as a means of emphasizing statements.
Our way of playing,—a way carefully thought out,—puzzled our opponents.
- 3 Use a dash to indicate the omission of a preposition.
The September—February session.
- 4 Use a dash after an enumeration followed by a pronoun that takes the place of subject.
Entering school, working hard, succeeding, and at last graduating—all this passes before we know it.

USE THE INTERROGATION-POINT TO INDICATE A QUESTION

- 1 Write an interrogation-point after every question.
What are our chances for success?
- 2 Write an interrogation-point, enclosed in parentheses, after every statement that you think untrustworthy, or after any word or statement whose falsehood you wish to indicate.
The rain that prohibited us from going on the school excursion gave us the pleasure (?) of a day of regular work.

USE THE EXCLAMATION-MARK TO INDICATE EMOTION

- 1 Use an exclamation-mark to indicate strong feeling.
Oh! how well I remember that day!
- 2 Use an exclamation-mark to emphasize a statement.
The one great game of the year is before us!

**USE THE COLON TO INDICATE AN ABRUPT
CHANGE IN THOUGHT**

- 1 Use a colon after the salutation in a letter.
Dear Sir:
Gentlemen:
Dear Harry:
Dear Madame:
- 2 Use a colon to indicate a sharp break in thought.
We have lost two games: we shall lose no more.
- 3 Use a colon to introduce a quotation that you wish to emphasize.
The Principal said: "It is the decision of the judges that the trophy shall be given to the Second Year Class."
- 4 Use a colon in place of the words "for example."
There are two kinds of students: those who do nothing except for themselves, and those who do everything for the school and for others.
- 5 Use a colon to separate figures denoting hours from figures denoting minutes.
3:45.

**USE THE SEMICOLON TO SEPARATE MARKED DIVISIONS
OF THOUGHT**

- 1 Use a semicolon in place of an omitted conjunction, to separate the principal parts of a compound sentence.
A year ago we were in despair because we had lost most of our leading players; this year we rejoice in the presence of some of the best players in the school league.
- 2 Use semicolons to separate the parts of a series when the parts are expressed at considerable length, or when the use of commas would not lead to clearness.
Some of our pupils come from China; some from South America; some from islands in the ocean; some from Syria and Turkey; and many from Europe.

USE MARKS OF PARENTHESIS TO ENCLOSE FIGURES, LETTERS, OR WORDS

- 1 Use marks of parenthesis to enclose figures, letters, or words that mark divisions of thought.
 - (1) Co-operation is essential.
 - (2) Co-operation includes every one in the school.
(Paragraph 1.)
- 2 Use marks of parenthesis to enclose unessential and additional information.
In a previous article (The April number, page 12) there was presented a full history of the club.

USE BRACKETS TO INDICATE INSERTED WORDS

- 1 Use brackets to enclose words that you insert in a sentence, paragraph, or article written by some one else.
"The quality [or characteristic] of mercy is not strained [is not a matter of compulsion]."

2 ORAL EXERCISE: CAPITALIZING AND PUNCTUATING

Capitalize and punctuate the following quotations:

- 1 who does the best his circumstances allow does well acts nobly angels could do no more
- 2 in the lexicon of youth which fate reserves for a bright manhood there is no such word as fail
- 3 i pity the man who can travel from dan to beersheba and cry tis all barren
- 4 give me a theme a little poet cried and i will do my part tis not a theme you need the world replied you need a heart
- 5 a good prayer tho often used is still fresh and fair in the ears and eyes of heaven
- 6 reading is to the mind what exercise is to the body as by the one health is preserved strengthened and invigorated by the other virtue which is the health of the mind is kept alive cherished and confirmed

- 7 the present is the living sum total of the whole past
- 8 as turning the logs will make a dull fire burn so changes of
study a dull brain
- 9 his failings leaned to virtues side
- 10 the world was sad the garden was a wild and man the
hermit sighed till woman smiled
- 11 trials teach us what we are they dig up the soil and let us
see what we are made of they just turn up some of the
ill weeds on to the surface
- 12 blessings may appear under the shape of pains losses and
disappointments but let him have patience and he will
see them in their proper figure
- 13 better the rudest work that tells a story or records a fact
than the richest without meaning there should not be
a single ornament put upon great civic buildings without
some intellectual intention
- 14 be good sweet maid and let who will be clever do noble
things not dream them all day long and so make life
death and the vast forever one grand sweet song
- 15 earth has built the great watch-towers of the mountains
and they lift their heads far up into the sky and gaze
ever upward and around to see if the judge of the world
comes not
- 16 the idol of to-day pushes the hero of yesterday out of our
recollection and will in turn be supplanted by his suc-
cessor of to-morrow
- 17 whatever any one does or says i must be good
- 18 an evil soul producing holy witness is like a villain with a
smiling cheek a goodly apple rotten at the heart oh
what a goodly outside falsehood hath
- 19 nothing can work me damage except myself the harm that
i sustain i carry about with me and never am a real
sufferer but by my own fault
- 20 as you grow ready for it somewhere or other you will find
what is needful for you in a book
- 21 a good thought is indeed a great book for which god is to
be first thanked next he who is the first to utter it

- 22 he who obeys with modesty appears worthy of some day
or other being allowed to command
- 23 many men resemble glass smooth polished and dull so
long as unbroken then sharp every splinter pricks
- 24 but what good came of it at last quoth little peterkin
why that i cannot tell said he but twas a famous victory
- 25 speech is better than silence silence is better than speech
- 26 where slavery is there liberty cannot be and where liberty
is there slavery cannot be
- 27 what shadows we are and what shadows we pursue
- 28 the love of books is a love which requires neither justifica-
tions apology nor defense
- 29 the groves were gods first temples ere man learned to hew
the shaft and lay the architrave and spread the roof
above them ere he framed the lofty vault to gather and
roll back the sound of anthems in the darkling wood
amidst the cool silence he knelt down and offered to the
mightiest solemn thanks and supplication
- 30 had i a dozen sons each in my love alike i had rather have
eleven die nobly for their country than one voluptu-
ously surfeit out of action
- 31 great men stand like solitary towers in the city of god and
secret passages running deep beneath external nature
give their thoughts intercourse with higher intelligences
which strengthens and consoles them and of which the
laborers on the surface do not even dream
- 32 what a piece of work is man how noble in reason how in-
finite in faculty in form and moving how express and
admirable in action how like an angel in apprehension
how like a god the beauty of the world the paragon of
animals and yet to me what is this quintessence of
dust man delights not me no nor women neither though
by your smiling you seem to say so
- 33 the sense of honor is of so fine and delicate a nature that
it is only to be met with in minds which are naturally
noble or in such as have been cultivated by great ex-
amples or a refined education

LESSON XXIII

THE FINAL COPY

WRITE WITH BLUE-BLACK INK ON WHITE PAPER

In order to prepare a pleasing final copy of written work provide a suitable supply of good white paper, about 8 x 10½ inches in size; good blue-black ink, and a good pen. It will be better still if you can obtain a typewriter.

LEAVE AMPLE MARGINS

Under no circumstances write so that your work will appear cramped. Leave margins of an inch, or of an inch and a half, at the left, at the right, at the top, and at the bottom of every page. Make your work stand out as if in a frame of white.

WRITE A UNIQUE TITLE

Write, or print, the title of your composition at the head of the first page. Make the title short, unique, and attractive, and relate it closely to the thought of the composition.

Omit an entire line after the title. On every page produce an appearance of spaciousness.

1 ORAL EXERCISE: RECOGNIZING GOOD TITLES

What are the good characteristics of the following titles?

- | | |
|----------------------------|------------------------------|
| 1 Are You a Sydney Carton? | 4 Telling Colors by the Nose |
| 2 No Way to Do It | 5 There's No Such Thing |
| 3 Why I Like to be Poor | 6 Higher than the Top |

- | | |
|------------------------------|----------------------------|
| 7 My Name is Napoleon | 16 What a Senior Wants |
| 8 My Fashionable Hobbies | 17 A Frozen Talk |
| 9 The Superfreshman | 18 Myself and Me |
| 10 Mostly Fools | 19 Our Watch-Dog |
| 11 An Orderly Panic | 20 We've Smashed Something |
| 12 Sisters under Their Skins | 21 Just a Word |
| 13 Hexanitrodiphenylamine | 22 Remembering |
| 14 The Play's the Thing | 23 How to See Sound |
| 15 Translating English | 24 My Right-Hand Man |

2 ORAL EXERCISE: WRITING GOOD TITLES

Make the following titles attractive:

- | | |
|---|--------------------------------|
| 1 Playgrounds—their use and value | 12 Preventing waste |
| 2 One method of obtaining summer relief | 13 How to make a bracelet |
| 3 A camp excursion | 14 My four years in school |
| 4 Good recreations | 15 Why I like to read |
| 5 A day in vacation | 16 An unusual event |
| 6 An interesting visit | 17 The indoor meet |
| 7 The work of the Clover Club | 18 Our annual alumni reunion |
| 8 The work of a trade-school | 19 A new prize offer |
| 9 Shall we have school in the summer? | 20 A good exhibition |
| 10 A friendly man | 21 Last week's debate |
| 11 The use of a lathe | 22 The examinations are coming |
| | 23 A class election |
| | 24 How perfumes are made |
| | 25 A delightful walk |

MAKE THE PARAGRAPHS EMPHATIC

Indent the first word of every paragraph at least an inch from the beginning of the other lines of the composition.

MAKE THE PAGES ATTRACTIVE IN APPEARANCE

Number every page that you write. Throughout your composition insert illustrations clipped from peri-

odicals, or drawn by yourself. Draw around every illustration, a neat "box" of ruled lines.

Do all that you can to make the pages of your composition as attractive and as original in appearance as are the pages of a good magazine.

MAKE A SEPARATE TITLE-PAGE

Write an attractive title-page for the entire composition. Print, or write, on the title-page the subject of your composition, your own full name, the name of your teacher, the date, and a list of the authorities consulted.

USE A FOLDER

Do not fold the composition, nor roll it, but place it in a white or gray folder, so that it will not become soiled. Fasten the folder neatly with ordinary, small, brass fasteners.

MAKE THE COVER OF THE FOLDER LOOK LIKE THE COVER OF A BOOK

On the cover of the folder, about an inch from every edge, draw neatly ruled lines that will give a box-like effect. Print, in plain, simple, heavy letters, the title of the composition, and your own full name. Make the cover of your folder look like the cover of a book,—simple, plain, attractive, and artistic.

A TYPICAL TITLE-PAGE

The title-page printed below is clear and gives sufficient information. Make the title-pages of all your compositions just as effective.

SHALL WE ASK FOR MORE EXAMINATIONS?

BY
HERBERT CARLETON WOLF
ENGLISH 3 B

AUTHORITIES CONSULTED

THE ATLANTIC MONTHLY, Volume 45, Page 594
THE EDUCATIONAL REVIEW, Volume 16, Pages 407-410
THE EDUCATIONAL REVIEW, Volume 19, Pages 442-454

SUBMITTED TO
MR. THOMAS WHARTON
JUNE 6, 1921

LESSON XXIV

WRITING AN EXAMINATION PAPER

YOU MAY LEARN THE "KNACK" OF WRITING GOOD ANSWERS

"When I take an examination my thoughts all fly away, and I don't put down half that I know!" How many times you have heard that, and how many times you may have said it yourself!

At examination time you may have wished for some magic pen that would move itself across the pages of your paper and always write perfect answers. Using such a pen would be tedious work. It would be just as uninteresting as though, when you played ball, the ball moved of its own accord from pitcher to catcher, out into the field, to a base, and finally back to the pitcher. The real fun of any game is the exercise of skill in playing the game. The fun of playing baseball is the fun of making an effort to approach an ideal of baseball playing that you set for yourself. The fun of writing an examination paper is the fun of making the effort to write good answers,—and there may be real fun in writing an examination paper,—just as much real fun as in displaying skill in any other activity.

"He has the knack, somehow, of writing good answers every time he writes an examination paper! I wish I could do it! I study just as hard as he does, and I know just as much!"

If you have ever said anything like that, the reply is easy. You can learn the "knack" of writing good answers so that you, too, will be likely to gain good marks, if you study sufficiently,—for real knowledge is always necessary.

The object of this lesson is to help you to avoid the worry, the hurry, and the vexation that you usually feel when you write answers in any examination.

ANALYZE THE QUESTION

The first step to take in writing a good examination answer is to analyze the question. Read carefully every word of the question. Think what every word means. Notice how many parts the question has, and determine to answer every part. If the question contains a word that you do not understand fully at first sight, look at the word carefully and consider it in connection with the context,—with the words just before it and just after it.

You have studied Washington Irving's *Sketch-Book*. In a written examination you meet the following question:

"What is Washington Irving's opinion of the effect of English country life upon English character?"

A hasty reading of the question might lead you to write merely about English country life, or perhaps about Washington Irving's opinion of English character. An analysis of the question shows that what you should write about is neither English country life nor English character alone, but the effect of the one upon the other, as observed by Washington Irving. The

question is based upon Irving's *Sketch-Book*. In effect, then, part of the question is understood. That part may be expressed by the words, "In Irving's *Sketch-Book*." The question really is: "What is Washington Irving's opinion, as expressed in *The Sketch-Book*, of the effect of English country life upon English character?"

The question does not ask you to tell all you know, from any source, about English country life. It indicates that you are to select from *The Sketch-Book* anything concerning English country life that Irving mentions as affecting English character in his time. Before answering the question you have the following subjects to bear in mind:

- 1 All that Irving said in *The Sketch-Book* about English country life.
- 2 All that Irving said in *The Sketch-Book* about English character.
- 3 The points in English country life that changed or modified English character.
- 4 The changes or modifications in English character made by the points named.

Look at the following question:

"Do Jim Hawkins's escapes from the many dangers of the treasure-hunting cruise, depend mainly upon Jim's cleverness or upon his 'luck'? Write a paragraph setting forth your views."

Before you write an answer to this question, think of the following subjects:

- 1 Jim Hawkins's escapes from dangers.
- 2 Jim Hawkins's cleverness in escaping dangers.

- 3 Jim Hawkins's luck in escaping dangers.
- 4 A paragraph answer telling whether his escapes were due to cleverness or to luck.

1 ORAL EXERCISE: ANALYSIS OF QUESTIONS

Analyze the following examination "questions," or any other examination "questions" that you may have, and tell what sort of answers are expected:

- 1 *The Rime of the Ancient Mariner* is a poem abounding in beautiful moonlight scenes. What are your reasons for believing the statement true, or false?
- 2 What is the meaning of the following sentence?
"The evil that men do lives after them;
The good is oft interred with their bones."
- 3 It has been said that the various episodes in *The Odyssey* are attempts at scientific explanation of natural phenomena, clothed in the richness of the Greek imagination. Write a well-organized paragraph on this topic, giving several illustrations from *The Odyssey*.
- 4 Prove that gloom and mystery characterize *Twice Told Tales*.
- 5 Describe a picture that an artist might make to illustrate Longfellow's *King Robert of Sicily*.
- 6 Why do we admire the hero of *Treasure Island*?
- 7 What was the effect of Sir Launfal's vision?
- 8 What notable differences of character distinguish *Ivanhoe* and *Athelstane*?
- 9 Why do many readers of *Ivanhoe* admire Rebecca more than they admire Rowena?
- 10 What are the characteristics of Quentin Durward?

MAKE AN OUTLINE

When you have analyzed the question, and have mentally made note of its parts, write down,—not on your examination paper, but on paper that you may

afterward throw away,—an outline, or list, of the parts of the question.

You have the following:

Write about the advantages and the disadvantages of living in the time of Odysseus, and of living in the present time.

You note these important points to include in your answer:

- 1 The advantages of living in the time of Odysseus.
- 2 The advantages of living in the present time.
- 3 The disadvantages of living in the time of Odysseus.
- 4 The disadvantages of living in the present time.

The fact that you note these points will keep you from forgetting to answer any important part of the question. At the same time, merely noting the points is not sufficient. Make a short outline of all that you wish to say. Your rough outline, written on scrap paper, will be somewhat as follows:

- I The advantages of living in the time of Odysseus.
 - A. An outdoor life.
 - B. Little monotony in life.
 - C. Great opportunity for adventure.
- II The advantages of living in the present time.
 - A. Comparative safety.
 - B. Many opportunities for comfort.
 - C. Many opportunities for personal advancement.
- III The disadvantages of living in the time of Odysseus.

- A. The necessity of living in a crude way.
 - B. Constant warfare.
 - C. Constant danger.
- IV The disadvantages of living in the present time.
- A. The necessity for monotonous work.
 - B. A confining, indoor life.
 - C. A sense of hurry.

When you have made a rough outline, begin with confidence to write your formal answer. You know exactly what to write, and in what order to write. You may, therefore, pay considerable attention to the way in which you word your answer, and you may make it most effective.

WRITE AN EXPRESSIVE FIRST SENTENCE

Write the first sentence of your answer in such an expressive way that that first sentence will indicate your complete answer. Write your first sentence as though that one sentence were to be all that you will write. Do not waste words in writing an introduction to the question. Plunge at once into the very heart of the answer.

First of all, in the beginning of your answer, repeat the words of the question.

You are asked:

“What qualities in the character of Benjamin Franklin, as shown in his *Autobiography*, made him a man whom so many admired?”

You repeat the words of the question as follows:

“The qualities in the character of Benjamin Franklin, as shown in his *Autobiography*, that made him a man whom so many admired, are...”

After you have thus repeated the words of the question, add original material that will indicate the full scope of the answer that you are to give. In this case you add the words, "perseverance, great honesty, and a desire to benefit other people." Your entire first sentence then reads:

"The qualities in the character of Benjamin Franklin, as shown in his *Autobiography*, that made him a man whom so many admired, are perseverance, great honesty, and a desire to benefit other people."

The advantages of repeating the words of the question are:

- 1 The act of writing down the words of the question makes it likely that you will not omit any important part of the answer.
- 2 Repeating the words of the question makes you think about the question in just the way the writer of the question wishes you to think.
- 3 When the examiner reads your paper he will see at once that you understood the question, and that you intended, at least in the beginning of your answer, to answer every part of the question.

In writing your first sentence it is important to indicate the full scope of your answer in order that you may set your mind at work solving the question, and at work along all the lines of the question. If you indicate the full scope of your answer, you will not be likely to develop one part of the answer at the expense of other parts. You will write a fully developed answer, from which you will omit no main division.

If you wrote as a first sentence the one given above, you would recognize three principal divisions, viz.:

- 1 Franklin's perseverance.
- 2 Franklin's honesty.
- 3 Franklin's desire to benefit others.

Develop these topics, one by one, in your answer. Give every topic its proper amount of space, omit no topic, and do all that you can to make your answer completely rounded.

In writing a first, or topic sentence, in an examination answer, you have two things to do:

- 1 Repeat the words of the question.
- 2 Indicate every main part of the answer you are to write.

2 WRITTEN EXERCISE: WRITING TOPIC SENTENCES

Write a first, or topic, sentence that will repeat the words of the question, and that will indicate at least three divisions for your answer to one of the following questions, or to any other examination question that you may have:

- 1 How do the events that take place in *As You Like It* affect the character of the usurping Duke?
- 2 What troubles did the wrath of Poseidon bring to Odysseus?
- 3 In what ways are Rosalind and Celia different in character?
- 4 Why do you like, or dislike, any one of Shakespeare's plays?
- 5 What were the principal events of the boyhood and early manhood of William Shakespeare?
- 6 What are the chief characteristics of Edgar Allan Poe's short stories?
- 7 What are the principal emotions aroused by a reading of *Evangeline*?

- 8 What characterizes the poetry of Whittier?
- 9 What was the Holy Grail?
- 10 How can we practise what is taught in *The Vision of Sir Launfal*?

ANSWER SECTION BY SECTION

In your first sentence you repeat the words of the question, and you indicate the full scope of your answer. After you have written your first sentence, write on the topics you named in that sentence. Take up the topics in the order in which you gave them in your first sentence.

In your first sentence concerning Franklin, you write: "perseverance, honesty, and a desire to benefit others." Write first about Franklin's perseverance; second, about Franklin's honesty, and third, about Franklin's desire to benefit others.

You will be more likely to write a good answer, if you write a full paragraph for every principal topic that you name in your first sentence. By writing a paragraph for every principal topic, you will develop every topic to its full value. You will make your thought entirely clear.

If you plan to devote an entire paragraph to every principal section of your answer, do not name too many principal topics in your first sentence. The time for writing any examination paper is limited. If you plan to write long answers, you will be obliged to hurry. You may spend so much time on one question, or on one or two questions, that you will not have enough time left in which to answer other questions.

You will seldom find it wise to name more than five

principal topics in your first sentence. As a rule, three topics are a suitable number for any examination question.

3. WRITTEN EXERCISE: DEVELOPING PARTS OF A QUESTION

Write a first sentence that will repeat the words of one of the following examination questions, or of any other examination question that you may have,—and that will indicate the parts of your answer. Then write the paragraphs called for by the principal divisions you make in your first sentence.

- 1 For what did the Indians admire Hiawatha?
- 2 What was Lowell's purpose in writing *The Vision of Sir Launfal*?
- 3 What differences do you notice between the poetry of Whittier and the poetry of Longfellow?
- 4 How does a play by Shakespeare differ from a modern play?
- 5 What reasons lead you to admire some modern novel that you have read recently?
- 6 What striking, or dramatic elements, appear in the story of *Joseph and His Brethren*?
- 7 What effects does Poe produce in *The Bells*?
- 8 On what sort of subjects are most of Hawthorne's stories written?
- 9 In what ways are the stories by Irving, by Hawthorne, and by Poe somewhat alike?
- 10 Why is *Rip Van Winkle* such a popular story?

SUMMARIZE YOUR ANSWER

After you have developed every main topic of your answer in accordance with the topics indicated in your first sentence, summarize the principal points made. If you have developed your answer in a series of paragraphs, and have written a paragraph for every important part of the answer, write another paragraph for summary or for emphasis.

Do not write a long summarizing paragraph. Do not repeat details. Write what will emphasize your thought. In most answers if you write a single summarizing sentence it will be sufficient.

Your sentence in summary of your answer concerning Franklin might read: "Thus it is evident that Franklin's remarkable perseverance, great honesty, and his constant desire to benefit other people, made him a man whom all admired."

Your summarizing sentence brings your answer to a well-rounded close, and centres your own attention, as well as your reader's, on the points named in your first sentence. The summarizing sentence helps you to make certain that you have answered every part of the question just as you intended to answer it when you began to write. It is a check upon yourself.

4 WRITTEN EXERCISE: WRITING SUMMARIZING SENTENCES

Write summarizing sentences for any of the answers called for in Exercise 2, or in the following questions:

- 1 In what ways did Washington Irving's boyhood prefigure his later career?
- 2 What are the theories concerning the writing of *The Odyssey*?
- 3 What was the character of Robinson Crusoe?
- 4 What changes took place in the countenance of the Ancient Mariner while he was telling his story?
- 5 What led to the writing of *Pilgrim's Progress*?
- 6 What real persons are mentioned in *The Deserted Village*?

5 WRITTEN EXERCISE: A LETTER CONCERNING THE WRITING OF EXAMINATION ANSWERS

Imagine that a friend has written to you saying that he is about to take a difficult examination in literature. Write to him telling him how to plan his answers.

LESSON XXV

INVESTIGATING

IT IS NOT EASY TO FIND INFORMATION

"I can't find anything about it. I don't know where to look." So says pupil after pupil in the classroom.

How hard it is to find information about certain subjects! You wish that you had a single book in which you could find everything.

All through life you will have to make investigations, and you will be annoyed by the difficulty of finding information. You will be successful in accordance with your ability to master that difficulty.

GAIN FIRST-HAND INFORMATION

Whatever you wish to learn, whether it be important or unimportant, gain reliable, first-hand information. See for yourself, if possible; go to those who know the truth, and consult authoritative printed information.

CULTIVATE YOUR POWERS OF OBSERVATION

First of all, cultivate all your powers of observation. Learn to see, hear, smell, touch, and taste in a way that will give you accurate information. A naturalist cultivates the power to see accurately; a musician has sensitive hearing; an expert in perfumes recognizes even the faintest odors; a blind person has delicate

touch, and a professional tea-taster has unusual sense of taste. Cultivate your own five senses so that they will serve you accurately.

1 ORAL EXERCISE: A TEST OF SIGHT

1 Read the two paragraphs that follow, and see how many differences there are between the two. The pupils who most quickly find the greatest number of differences see most quickly and most accurately.

SHORT STORY CLUB HAS UNUSUAL PROGRAM

The writing of a complete serial story, *The Debt*, is the unusual program of the Short Story Club for the spring semester. Mr. Hathaway, a well-known short story writer, gave the bare facts for every episode. On Tuesday, March 1, at the last meeting held, Walter Simpson read the first episode of the serial. With the exception of calling attention to a few errors, Mr. Hathaway's criticism was most favorable. If the assignments are kept, the serial will be completed in April.

SHORT STORY CLUB HAS UNUSUAL WORK

The writing of a serial story, "The Debt," is the unusual spring term work of the Short Story Club. Mr. Hathaway, the faculty adviser, assigned to the various members the task of writing the episodes, after he had given the bare facts. Last Tuesday, March 8, Walter Simpson read the first episode of the serial. His work was criticised favorably by Mr. Hathaway, who pointed out only a few errors. It is expected that the serial will be completed in April.

2 The teacher will exhibit to the class, during a minute or two only, a large picture, or a somewhat complicated object, or a number of small articles. The pupils who can write most accurately about what was exhibited, have quick eyesight and good memory.

2 ORAL EXERCISE: A TEST OF HEARING

The teacher will read to the class a poem less than twenty-five lines long, or a very short prose article from a periodical. As soon as the teacher has concluded the reading, the members of the class will write what they heard, writing as full and as truthful reproductions as possible. The pupils who write the most accurate reports of what the teacher read have good hearing and good memory.

3 ORAL EXERCISE: A TEST OF SMELL

Can you recognize, by smell alone, the following substances? The teacher, or any member of the class, may prepare unlabelled, paper-covered bottles containing what is named in the list, or containing any other familiar substances that give agreeable odor. The pupils who recognize the greatest number of substances have keen sense of smell and good memory.

- | | |
|-----------------|---------------------|
| 1 Ground coffee | 11 Bay rum |
| 2 Tea leaves | 12 Spearmint |
| 3 Vinegar | 13 Geranium leaves |
| 4 Kerosene | 14 Menthol |
| 5 Cloves | 15 Lemon juice |
| 6 Vanilla | 16 Balsam needles |
| 7 Camphor | 17 Orange skin |
| 8 Wintergreen | 18 Attar of rose |
| 9 Laundry soap | 19 Lavender flowers |
| 10 Peppermint | 20 Cinnamon |

4 ORAL EXERCISE: A TEST OF TOUCH

Can you recognize, by the sense of touch, the objects named below? The teacher may prepare a box into which a pupil may place his hand without seeing the contents. The pupils who can identify most of the objects have keen sense of touch and good memory.

- | | |
|------------|--------------|
| 1 Cotton | 11 Flannel |
| 2 Corduroy | 12 Leather |
| 3 Woollen | 13 Rubber |
| 4 Canvas | 14 Paper |
| 5 Velvet | 15 Wood |
| 6 Silk | 16 Soapstone |
| 7 Tapestry | 17 Coal |
| 8 Satin | 18 Iron |
| 9 Burlap | 19 Lead |
| 10 Buckram | 20 Tin |

5 ORAL EXERCISE: A TEST OF TASTE

Can you recognize, by the sense of taste, the substances named below? The teacher may bring to class a number of unlabelled packages, and

ask the pupils to identify the contents by the sense of taste. The pupils who can identify a great number of articles have keen sense of taste and good memory.

- | | |
|-------------|---------------|
| 1 Tea | 11 Caraway |
| 2 Coffee | 12 Peppermint |
| 3 Sugar | 13 Sage |
| 4 Salt | 14 Licorice |
| 5 Flour | 15 Nutmeg |
| 6 Chocolate | 16 Spearmint |
| 7 Mustard | 17 Peanuts |
| 8 Pepper | 18 Cheese |
| 9 Cinnamon | 19 Sassafras |
| 10 Cocoanut | 20 Cloves |

When you have cultivated your natural powers of sense-observation you will be well prepared to make any investigation.

6 ORAL EXERCISE: USING THE FIVE SENSES

What powers of observation must the following people cultivate in order to be successful in their work?

- | | |
|------------------------|--------------------|
| 1 An astronomer | 11 A cook |
| 2 A musician | 12 An artist |
| 3 A druggist | 13 An architect |
| 4 A cabinetmaker | 14 A paper hanger |
| 5 A physician | 15 A dressmaker |
| 6 A baker | 16 A grocer |
| 7 A painter | 17 A reporter |
| 8 An engraver | 18 A messenger boy |
| 9 A telephone operator | 19 A detective |
| 10 A stenographer | 20 A house painter |

FOLLOW ALL LINES OF INQUIRY

When you make any investigation, talk with a number of people. Interview people in the way explained in Lesson XXIX. Listen in the way explained in

Lesson XXVIII. Be eager to learn the opinions of different kinds of people, for you must not make investigation one-sided.

Follow the lines of inquiry that different people suggest, and do not leave any line unexplored.

7 WRITTEN EXERCISE: MAKING AN INVESTIGATION

Make an investigation of one of the following subjects. Use your own powers of observation, and talk with people who have information on the subject. Write your report very clearly.

- 1 New buildings about to be erected in your neighborhood.
- 2 Street improvements soon to be made.
- 3 Coming events of public importance.
- 4 Important anniversaries.
- 5 Recent transportation changes.
- 6 Business changes in your neighborhood.
- 7 Recent changes in the school course of study.
- 8 Additions to the school library.
- 9 The matters of current interest that most interest the people of your neighborhood.
- 10 The number of young people in your neighborhood who do not attend school.

USE REFERENCE MATERIAL

On many subjects you can find information only by making reference to what has been printed. The best place in which to find printed information is a good library. Make yourself familiar with the library nearest your home, and with the library nearest your school.

Learn to make use of the following books:

- 1 *Webster's New International Dictionary.*
- 2 *The Century Dictionary and Cyclopedia.*

- 3 *A Standard Dictionary.*
- 4 *The New International Encyclopædia.*
- 5 *The Encyclopædia Britannica.*
- 6 *The Century Dictionary of Proper Names.*
- 7 *The Century Atlas.*
- 8 *Fernald's English Synonyms and Antonyms.*
- 9 *Bartlett's Familiar Quotations.*
- 10 *Brewer's Reader's Handbook.*
- 11 *The Readers' Guide.*
- 12 *Warner's Library of the World's Best Literature.*
- 13 *Harper's Book of Facts.*
- 14 *Robert's Revised Rules of Order.*
- 15 *The World Almanac.*
- 16 *The American Year Book.*
- 17 *The Statesman's Year Book.*
- 18 *The New York Times Index.*
- 19 *Official and Government Reports.*
- 20 *Files of Periodicals.*

TAKE FULL NOTES

When you consult reference books, take full notes. Read over what you have written, and check your notes for correctness. Record the title of the book in which you found information, the name of the author, and the pages on which the information is given. Later, you can use your notes as a basis for writing a full report.

8 WRITTEN EXERCISE: MAKING USE OF REFERENCE BOOKS

Go to the nearest library and find accurate information on the subjects named below. Write, in your own words, a full report of what you learned. Name the work in which you found the information.

- 1 The founding of the place in which you live.
- 2 The school life of George Washington.
- 3 Lincoln's beliefs concerning slavery.
- 4 General Grant's service in the Mexican War.
- 5 Why a pawnbroker's sign has three golden balls.

- 6 Why a barber's pole is striped.
- 7 Shakespeare as the owner of theatres.
- 8 The origin of the word "dunce."
- 9 The history of the potato as an article of food.
- 10 Grammar, as a school study.
- 11 The boundaries of Paraguay.
- 12 Simplified spelling.
- 13 The origins of the names of our States.
- 14 Irrigation in the United States.
- 15 The work of the United States in the World War.
- 16 Words that can be used in place of the word "excited."
- 17 William Cullen Bryant's work as an editor.
- 18 Captain Kidd.
- 19 The Buccaneers.
- 20 Irving's work as a historian.
- 21 The first newspaper.
- 22 The King Arthur of history.
- 23 The sources of *The Merchant of Venice*.
- 24 The making of rugs.
- 25 Teachers who attained the presidency of the United States.
- 26 American volcanoes.
- 27 Harmless snakes.
- 28 The Louisiana Purchase.
- 29 The manufacture of shoes in the United States.
- 30 The largest telescope.
- 31 Unusual bridges.
- 32 The origin of the names of American cities.
- 33 The effect of Greek architecture on American building.
- 34 The invention of eye-glasses.
- 35 How illuminating gas is manufactured.
- 36 The origin of forks.
- 37 Why men have buttons on their coat sleeves.
- 38 The proportion of classical words in the English language.
- 39 How a dictionary is made.
- 40 The number of high school students in the United States.
- 41 The manufacture of lead-pencils.

LESSON XXVI

GIVING INFORMATION

PEOPLE ASK US MANY QUESTIONS

"Where is the game going to be?"

"When do we have to hand in our note-books?"

"Why do we have to go so early?"

"How can I get the right wood for a canoe?"

Every day people ask us questions. From the time when we come to breakfast in the morning, throughout the day, and until we go to sleep at night, we find ourselves answering questions. Every one of us has a world of information that other people wish to learn. Usually we can answer most questions quickly,—sometimes with a nod or a gesture,—sometimes with a single word. At other times we must answer at greater length.

In nearly every case a request for information begins with "who?" or "what?" or with one of the following words:

When?

Where?

How?

Why?

Usually, when we answer "who?" or "what?" we make short, clear answers, or at once add sufficient details to make our answers clear. In answering the other questions we often fail to speak or write clearly.

BE STRICTLY ACCURATE IN ANSWERING "WHEN?"

At first thought it seems easy to answer the question "When?" It is so easy to say, "At eight o'clock," or "On Wednesday," or "Some time next June," or "In two years,"—and yet, on examining such answers, you can see that they may not be at all clear. If you answer simply, "At eight o'clock," you do not tell on what date at eight o'clock. It is evident that it is necessary to be as precise as possible in answering the question "When?"

Tell your questioner whether you mean forenoon or afternoon, what day of the week you mean, and what day of the month. Sometimes you should add also the year that you have in mind.

Under no circumstances leave your questioner in doubt. Give all the information that he can possibly need.

1 WRITTEN EXERCISE: ANSWERING THE QUESTION "WHEN?"

Imagine that you have received letters asking the questions given below, or asking other "when" questions that you invent. Write the answers in formal, or in friendly letters, as the occasion may demand. Give all the information that is necessary.

- 1 Please tell me when the next meeting of the Debating Society will take place.
- 2 What is the date this year for graduation exercises in your school?
- 3 When will you be ready to enter college?
- 4 How long ago was your school founded?
- 5 How old is the city in which you live?

BE EQUALLY ACCURATE IN ANSWERING "WHERE?"

The answer to the question "Where?" is almost as easy to give as the answer to the question "When?"

You may answer briefly, but you must be painstakingly accurate.

Name not only the place of an event, but also other details, when necessary, such as the building, the floor, and the room. Use such words as:

In front	Beside
Behind	At the right
Before	At the left
In	In the foreground
Out	In the background
Outside	Diagonally across
Up	In a circle
Down	Opposite
Over	Down
Across	Back
Between	At the side
Under	Within

Use any other expressions that will aid in establishing location. Be so clear that your reader cannot possibly misunderstand you,—no matter how rapidly or how carelessly he may read what you write.

2 WRITTEN EXERCISE: ANSWERING THE QUESTION "WHERE?"

Imagine that you have received letters asking you the questions given below, or asking other "where" questions that you invent. Write the answers in formal, or in friendly letters, as the occasion may demand:

- 1 In what part of the building is the room in which you will be at half past ten?
- 2 Where is your athletic field?
- 3 Where is the house in which you live?
- 4 Where is the best place for a picnic?
- 5 In what part of the town is your school located?

BE SYSTEMATIC IN ANSWERING "HOW?"

"How" is a word that we hear many times a day. Sometimes it is easy to answer questions that begin with "how," and sometimes it is exceedingly difficult. "How can I learn what sort of armor the Crusaders wore?" "How can I make a box kite?" "How do you set up a wireless outfit?" "How shall we arrange the exhibit?" "How do you use a lathe?"

The following directions will help you to answer the question "How?"

- 1 *Begin your answer by writing a clear general statement or topic sentence that will indicate the plan of all that you will say.*

Suppose some one asks: "How can I learn to typewrite by touch?"

You may begin your answer with a general statement, or topic sentence, somewhat as follows:

"In learning to typewrite by touch it is necessary, first of all, to master the keyboard of the typewriter." After this sentence you can give the details that will aid one in mastering the keyboard of a typewriter and, in this way, of learning to write by the touch system.

- 2 *Give a definite example that your reader will understand.*

Suppose some one asks: "How can I arrange the books so that they will attract attention?"

You may begin your answer somewhat as follows:

"Put the books on the table so that the most

attractive books will catch the eyes of those who happen to pass by. For example, it would be well to select the largest books and the brightest colored books first, and to place them in the most conspicuous position."

After this write other general directions, or other more detailed directions that you give as examples of what may be done, rather than as actual directions what to do.

3. *Present a picture that will aid you in answering the question "How?"*.

The directions the manufacturers give with any mechanical apparatus almost always include pictures that show just how any one should proceed in using the apparatus.

4. *Draw a diagram, or make a plan of some sort, that will illustrate what you say in answering the question "How?"*

If you attempt to tell any one of the movements of football players during a game of football you will find it best to do as the newspapers do, and present a plan of the football field, showing on the plan the movements made at any particular stage of the play.

3 WRITTEN EXERCISE: ANSWERING THE QUESTION "HOW?"

Write two or three paragraphs in answer to one of the following questions, or in answer to any other "how" question that you invent.

- 1 How can I make a figure-four trap?
- 2 How can I go from here to the scene of *Treasure Island*?
- 3 How can I write the most effective short story?

- 4 How can I learn how to use a pantograph?
- 5 How should I catalogue a small library?
- 6 How can I put things in my store window so that they will attract most attention?
- 7 How can I hang a curtain for our school play?
- 8 How can I build an attractive bird house?
- 9 How do you wish me to set the plants?
- 10 How do the valves of an automobile work?

**EMPHASIZE CAUSE OR EFFECT IN ANSWERING THE
QUESTION "WHY?"**

The question "Why?" is sometimes even more puzzling than the question "How?" It is much easier to tell some one how to make a trap, how to hang a curtain, or how to set out plants, than it is to tell why it rains, why the moon changes, or why baseball is more popular or less popular than football.

In general, there are two methods of answering the question "Why?" You may tell the result first and then the cause; or you may tell the cause first and then the result.

Here is an example of telling the result first and the cause last:

The dual swimming meet scheduled for last Saturday with Norton Academy at Nortonstown, was postponed because the members of the Norton team missed their train.

Here is an example of telling the cause first and the result last:

Because the members of the Norton team missed their train, the dual swimming meet scheduled for last Saturday with Norton Academy at Nortonstown was postponed.

In writing a paragraph, as well as in writing a sentence, you may employ either of these methods. In the following paragraph the statement of result is given first and the statement of cause last:

The field-day was a great success in every way. Nearly every pupil of the school was present. The games were run off without a hitch. The decisions were uncontested. There was a spirit of order and fair play, and every one had a good time. All this resulted from the careful planning of the committee in charge, and especially from the fact that every one had been told well in advance just what he was expected to do.

In the following paragraph from a school paper the statement of cause is given first and the statement of result last:

"Wending its way over hill and valley, city and woodland, approaching slowly but surely,—undaunted by the cold mists that treacherous April sheds around,—comes the month of May. The very name awakens within us a gladness, and pictures to us the awakening of nature, and the starting of all things into new life and vigor. We find the hills carpeted with soft green grass. The buds cast off their sombre coats. The birds join in a chorus of welcome. No less are we ourselves affected by the arrival of spring. Our dress, our minds, and our ambitions take a new start."

4 WRITTEN EXERCISE: TELLING THE RESULT FIRST

Write a short answer to one of the following questions, or to any other "why" question that you invent. Begin your answer with a statement of result, and then tell the cause.

- 1 Why does salt aid in the freezing of ice cream?
- 2 Why does a match light when you scratch it on a rough surface?
- 3 Why does the tide rise and fall at regular intervals?
- 4 Why does the evening star appear before other stars do?

- 5 Why does the spider make a geometrical web?
- 6 Why does the honey-bee make a six-sided cell for honey?
- 7 Why does the frost make pictures on the window-pane?
- 8 Why are the clouds sometimes brightly colored?
- 9 Why is the rainbow curved?
- 10 Why do glasses aid the sight?

5 WRITTEN EXERCISE: TELLING THE CAUSE FIRST

Write a short answer to one of the following questions, or to any other "why" question that you invent. Begin your answer with a statement of cause, and then tell the result.

- 1 Why is the fur of so many arctic animals white?
- 2 Why does an electric light give more satisfactory illumination than a kerosene light?
- 3 Why does milk sometimes sour during a thunder-storm?
- 4 Why does exercise benefit the body?
- 5 Why does "practice make perfect"?
- 6 Why does salt melt ice on the sidewalk?
- 7 Why do not all automobiles use light oil?
- 8 Why do cyclones occur more frequently in the west than in the east?
- 9 Why does lightning appear in zigzag lines?
- 10 Why will a needle float in a glass of water?

ESTABLISH FUNDAMENTAL CONCEPTIONS FIRST

Frequently people ask you to tell the meaning of a passage of prose or of verse, or to give some other explanation that you cannot answer so definitely as you can answer most questions that begin with "When?" "Where?" "How?" and "Why?"

Such a question is the following:

What is the meaning of the following passage from Lowell's *The Vision of Sir Launfal*?

"The little brook heard it and built a roof
'Neath which he could house him, winterproof;

All night by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars."

You can answer this question satisfactorily if you explain first the fundamental conception, and then explain the details that support it.

In the first place, make it clear that the brook is thought of as a person, and that this person is said to be building a house in which he may live during the winter.

When you have established this fundamental conception explain the details that support it. Say that the ice over a frozen brook is like the roof over a house; that in wintertime even the light of the stars seems cold and frosty; that chance formations of ice sometimes resemble arches and beams; that the ice crystals, or "spars," are frequently as slender as the lines of light that seem to come from the stars on a cold sparkling night.

When you are asked to give an explanation of any sort, establish first the fundamental conception on which everything depends. Make your first sentence present emphatically the central thought that you are to emphasize.

You may also begin by giving details and end by presenting the principal thought. Nevertheless, you are far more likely to succeed if you establish the fundamental conception or thought first.

DEFINE WORDS

Of course you cannot convey information unless your reader understands the words that you use. Choose

your words carefully. Sometimes you will have to define words. When you do that, always give the definitions in terms familiar to the reader. Sometimes you need do little more than express the thought in familiar words—in a paraphrase.

“The druid wood
 Waits with its benedicite,”—that is,
 “The priest-like forest waits with its blessing.”

6 WRITTEN EXERCISE: ESTABLISHING FUNDAMENTAL CONCEPTIONS

Write an explanation that will emphasize the meaning of the italicized words in one of the following:

- 1 This is the forest *primeval*.
- 2 “Milton! thou shouldst be living at this hour:
 England hath need of thee: *she is a fen of stagnant waters.*”
- 3 Once upon a midnight dreary,
 While I pondered, weak and weary,
 Over *many a quaint and curious volume of forgotten lore.*
- 4 The bride hath paced into the hall,
 Red as a rose is she;
 Nodding their heads before her goes
The merry minstrelsy.
- 5 Fade far away, dissolve, and quite forget
 What thou among the leaves hast never known,
The weariness, the fever, and the fret
 Here, where men sit and hear each other groan.

In general, when you give people information, do everything in your power to make yourself clear.

You cannot give information clearly unless you understand the subject on which you are to talk or write. If you do not know the information, say simply and honestly: “I don’t know.” If you do know it, begin your

answer by giving a clear general statement, or topic sentence, that will indicate the general nature of all that you will say. If you do that, in nine times out of ten you will satisfy the person who asks you the question.

You will please him still more,—and you will make yourself all the more clear,—if you add details in support of what you have said; or if you give examples, or if you present pictures, diagrams, or plans.

In any case, answer in accordance with a definite plan made before you begin your answer. Think first and then speak or write.

7 ORAL EXERCISE: GIVING INFORMATION

What is the meaning of every one of the following selections:

“In his own verse the poet still we find,
In his own page his memory lives enshrined,
As in their amber sweets the smothered bees—
As the fair cedar, fallen before the breeze,
Lies self-embalmed amidst mouldering trees.”

—Oliver Wendell Holmes.

“But the nearer the dawn, the darker the night,
And by going wrong all things come right;
Things have been mended that were worse,
And the worse, the nearer they are to mend.”

—Henry Wadsworth Longfellow.

“The busy world shoves angrily aside
The man who stands with arms akimbo set,
Until occasion tell him what to do;
And he who waits to have his task marked out,
Shall die and leave his errand unfulfilled.”

—James Russell Lowell.

LESSON XXVII

TELLING A BIT OF HISTORY

EVERY ONE IS A HISTORIAN

Sometimes people ask you such questions as these:

“Did your football team have a good season last year?”

“Your society is a very old society, isn’t it? When was it first organized?”

“The place has changed a good deal, hasn’t it? Do you remember how it used to be?”

In every case you answer briefly. If the subject is interesting, your questioner asks further questions until, little by little, he leads you to tell the whole story.

Sometimes the “Editor” of a school paper asks pupils to write for publication something concerning the history of a class, of a club, or of the school.

You will do well to follow certain principles in telling the history of anything, whether it be the history of a football team during a single season, or the history of a school through a period of many years.

TELL THE TRUTH

First of all,—tell the truth. Base all that you say on first-hand evidence. If you are to write on a school subject, question people; search the files of school papers; study the records of the Board of Education;

examine public reports, and do all that you can to learn the facts. If you are to write on a general subject consult libraries for reference material, such as encyclopædias and special works of reference, and go to any sources of first-hand information. When Francis Parkman, the historian, wished to learn about the American Indians he spent some months living with Indians in order to learn the facts concerning them. The more you cultivate the ability to find and to use sources of information, the better able you will be to write history,—even though it be only the history of your class to be published in your school annual.

NAME THE REASONS FOR PRESENT INTEREST

In beginning to tell a bit of history, tell simply and frankly the reasons why people have present interest in your subject.

Perhaps the football team has had a most victorious season, and you wish to write an article about the team and its work. In that case you might begin as follows:

The fact that our team this year won victory after victory, and finally succeeded in bringing to the school the championship of the Interscholastic League, makes it worth while to consider the history of our team during the present season.

Your first object is to interest your reader in your subject so that he will have somewhat the same feeling toward it that you have. Give him the information that is necessary to a full understanding of the subject. Give him all the reasons that you have for being interested or enthusiastic. Make him feel a personal interest in the subject.

1 WRITTEN EXERCISE: APPEALING TO PRESENT INTEREST

Write a paragraph giving reasons for present interest in one of the following subjects for a historical sketch:

- | | |
|-------------------------------------|-------------------------------------|
| 1 Our history in baseball | 6 Our work in debating |
| 2 Our history in basket-ball | 7 The history of our school library |
| 3 The history of our school paper | 8 The history of our class |
| 4 Gymnasium work in our school | 9 The history of our school |
| 5 The history of our athletic field | 10 The history of our city |
| | 11 The history of my house |
| | 12 The history of my family |

EMPHASIZE ONE PRINCIPAL POINT

When you have once given your readers reasons for having personal interest in the subject whose history you are to relate, tell them immediately the principal point that you wish to emphasize. If your bit of history is going to be worth anything at all, it will have a principal point. It will not be an empty, bare, and meaningless record of events. It will place constant emphasis on something that is important.

Suppose you are writing a little of the history of the valley where you live. Your important main fact might be that the valley was cut out by a glacier,—a river of ice. If that is so, you might begin your history as follows:

This year our valley has been more beautiful than ever before. In the spring the leaves were thick upon the trees and the fields were beautiful with grass. In the summer there was an air of comfort and happiness everywhere. In the autumn there was a wonderful medley of colors. In the winter, the whole valley was clothed in white.

But this valley did not always change from the green of spring, through the warmth of summer, to the beautiful colors of autumn. Once it knew nothing but winter,—and the valley itself is nothing but a product of winter. It was carved by a great river of ice.

2 ORAL EXERCISE: EMPHASIZING A PRINCIPAL POINT

What principal point might you emphasize in telling one of the histories suggested below:

- | | |
|-----------------------------------|---|
| 1 Dramatic work in our school | 7 Our region in the time of the Indians |
| 2 Our hockey team | 8 The story of a tin can |
| 3 The making of our tennis-courts | 9 The history of an apple |
| 4 The history of a ton of coal | 10 The history of a farm |
| 5 The history of a country road | 11 The history of a stone wall |
| 6 The story of an old cemetery | 12 The history of an elm-tree |
| | 13 The history of a toy |

EMPHASIZE THE CHARACTER OF GREAT LEADERS

In writing the history of anything with which human beings have been connected, you will find that the character of the great leaders is of much importance. Devote considerable space to the work, the purposes, and the accomplishments of the first great leaders, and devote much space also to the character of those who followed them in carrying on the work. In any history of the United States you will find much concerning the character of the colonists, and especially concerning the character of George Washington and his associates in the days of the American Revolution. You will find much also concerning the character of those who followed Washington,—the great leaders like Alexander Hamilton, Thomas Jefferson, Henry Clay, Daniel

Webster, Abraham Lincoln, and other patriots. Employ the same principle when you write the history of anything with which human beings have been connected.

3 WRITTEN EXERCISE: APPEALING TO CHARACTER INTEREST

Imagine that you are going to write in full one of the historical sketches indicated below. As part of your history, write a paragraph or two in which you speak of the character of the leaders.

- | | |
|-------------------------------------|--|
| 1 The history of our school faculty | 7 The history of prison reform |
| 2 Public speaking in our school | 8 The history of watch making |
| 3 The history of a bridge | 9 The history of astronomy |
| 4 The history of algebra | 10 The history of our leading literary society |
| 5 The history of the Salvation Army | 11 The history of our county |
| 6 The history of the Red Cross | 12 The history of our State |
| | 13 The history of a ship |

POINT OUT THE CAUSES OF EVENTS

The story of the Civil War in the United States is in itself a remarkable story, but no one can well understand the high purposes and the noble aims that animated the men who took part in that great war, unless he knows something concerning the great questions of slavery, of commercial growth and sectional rivalry, that led to the Civil War. In the light of its great causes the Civil War takes on new colors and becomes a far more entrancing story. When you write the history of anything try to include some mention, at least, of the causes that led to the events that you narrate.

4 WRITTEN EXERCISE: EMPHASIZING THE CAUSES OF EVENTS

Write two or three paragraphs in which you present the causes that led to any of the events named below:

- | | |
|---|---|
| 1 The writing of our school songs | 6 The founding of our town |
| 2 The establishment of our Art Department | 7 The making of our present course of study |
| 3 The building of our leading highway | 8 The discovery of coal |
| 4 The erection of our school-house | 9 The World War |
| 5 The founding of our Alumni Association | 10 The discovery of America |
| | 11 The invention of the air-plane |
| | 12 The use of electricity |

EMPHASIZE THE MOST IMPORTANT EVENTS

In writing any history you must leave out many minor events that you could record. Since you do not wish to confuse your reader by giving him too many details, you will include only those that are most notable,—those that stand out from all the rest with peculiar significance. In telling the history of the World War, it would be quite impossible to record in any one volume the full story of all engagements. It is possible to select certain significant engagements, such as those at the Marne or Verdun, or certain significant series of events, such as the first German advance into France, or the battles in the Argonne.

If you select great events wisely you will be able to include in your history a number of minor events closely related to the great events. At the same time you will preserve unity and emphasis.

5 ORAL EXERCISE: EMPHASIZING PRINCIPAL EVENTS

Tell what principal events you would emphasize in writing one of the following historical sketches:

- | | |
|---|--|
| 1 The story of music in our school | 8 The history of our tennis team |
| 2 The history of our gun club | 9 The history of our school songs |
| 3 The present school term | 10 The history of our school exhibitions |
| 4 The history of the county in which I live | 11 The story of a piece of chalk |
| 5 The history of a schoolroom | 12 The story of the making of steel |
| 6 The history of our prize contests | 13 The history of a farm |
| 7 The history of a violin | |

DO NOT GIVE DRY DETAILS

In writing any historical sketch give the dates of important events, and name the places where the events occurred. Remember that dates and names are dry details. A historical sketch filled with dates and with the names of places is not interesting. Give dates, and name places, only when they will make your story clear, interesting, and emphatic.

EMPHASIZE THE RESULTS OF ACTION

In speaking of any historical event, speak emphatically of results. Every past event, no matter how distant in time, produced an effect that the world still feels. You can speak of the effect felt in the past; the effect felt in the present, or the effect that may be felt in the future. The immediate effects of the American Revolution were to plunge the country into confusion, anxiety, and sorrow. A little later the effects were joy and pride in a newly established republic.

To-day the effects of the American Revolution are felt in the unity, the independence, the power, and the progressive spirit of the United States.

6 WRITTEN EXERCISE: EMPHASIZING RESULTS OF ACTION

Write a paragraph in which you answer any one of the following questions:

- 1 What effects of the World War do the people of the United States observe at the present time?
- 2 What were the immediate effects of John Brown's raid?
- 3 What future results are indicated by any events that are now taking place?
- 4 What results did your school gain in last year's football season?
- 5 What results for the future are promised by the present work of your school?
- 6 What results may be expected from the present track work in your school?
- 7 What definite results of careful training or preparation have you observed in your school?
- 8 What have been the results of the invention of the automobile?
- 9 What benefits does military training confer?
- 10 What are the advantages of wide reading?
- 11 What is the value of gaining a knowledge of foreign languages?
- 12 What is the advantage of owning a school athletic field?
- 13 What benefits may a school gain by instituting a General Organization?
- 14 What is the value of interschool debates?

7 WRITTEN EXERCISE: A LETTER NARRATING HISTORY

Imagine that you have received a letter from a high school principal in a distant city, asking you to tell him the history of your class, or of your school paper. Write a letter that will give him a résumé of the principal points worth mentioning.

LESSON XXVIII

LISTENING

FEW PEOPLE LISTEN WELL

“They have ears, but they hear not” can be said of many people, for few know how to listen well. Few people can hear a public speech,—a commencement address, or a lecture,—and afterward tell what they heard.

DIRECTIONS FOR LISTENING

Three general directions for good listening will aid you to report correctly what you hear in a classroom, in a lecture-hall, or during an interview.

- 1 Listen so attentively that you can summarize the thought in a single sentence.
- 2 Listen so attentively that you can write in sentence form the three or four principal points, and the three or four supporting points given in connection with every principal point.
- 3 Listen so attentively that you can give, practically in the speaker's words, a single passage that will illustrate the thought, the style, the humor, or any other notable characteristic.

WRITE A SUMMARIZING SENTENCE

If you listen carefully to any speaker you will notice that he tries to present one strong, central thought. Even if the speaker does not announce that thought in the form of a single sentence, you can write it in a

sentence, corresponding to the summarizing sentence, in which you present the feature of a news article.

When you write the report of a speech, write a summarizing sentence of what the speaker said.

“At no time have we had a larger number of candidates, a more enthusiastic captain, or a better coach. *The work of the team this year will be most successful.*”

1 WRITTEN EXERCISE: FINDING THE PRINCIPAL THOUGHT

1 In every class period during the present week, note down the principal thought that every teacher endeavors to present during a single period.

2 Listen to any public speaker. Then write a single sentence that will tell the principal thought of his speech.

WRITE A SENTENCE FOR EVERY STRONG SUPPORTING THOUGHT

In every recitation period, and in every public speech, you will notice, if you listen attentively, three or four subordinate points that support the central point. Write a single sentence for every subordinate point, and you will have a brief of what was said. You will then be able to write a complete report of the recitation or of the speech.

2 WRITTEN EXERCISE: FINDING SUPPORTING THOUGHTS

1 In every class period during the present week, write not only a single sentence for the principal thought that the teacher presents, but also a single sentence for every supporting point that tends to establish the truth of the principal thought. Number all the subordinate sentences as though you were writing a brief.

2 Listen to any public speaker. Then write a single sentence that will tell the central thought of his speech, and a single sentence for every one of the three or four supporting thoughts that uphold his principal proposition.

NOTICE THE INDIVIDUAL CHARACTERISTICS OF A SPEECH

You recognize your friends by certain peculiarities that they have in appearance, speech, or manner.

Every public speech is also marked by characteristics that make it different from any other speech.

When you listen to a speech, notice the individual characteristics that make it different from any other speech. As quickly and as accurately as you can, take notes about these characteristics.

NOTICE THE SPEAKER'S EFFECT ON THE AUDIENCE

Sometimes a speaker makes his hearers laugh, or makes them grow thoughtful, or thrills them with emotion. Take notes of the speaker's effect on his hearers.

MAKE AN EXACT QUOTATION

Above all, make exact quotations that will tell the reader something about the speaker's thought, and personality, and power.

"Books," said Dr. Walters, in his address to the school last Monday morning, "are the telescopic eyes through which one is able to observe the daily routine of people in different parts of the world, or in different times in the history of the world."

3 WRITTEN EXERCISE: MAKING QUOTATIONS FROM SPEECHES

1 In the next recitation period, write a quotation that will represent the thought and the spirit of the period.

2 On the next occasion when you hear a public speaker, write an exact quotation from his words,—a quotation that will represent his thought and his spirit.

3 Write one or two quotations that will represent the thought and the spirit of a conversation in which you took part.

LESSON XXIX

REPORTING WHAT WAS SAID

EVERY CONVERSATION IS AN INTERVIEW

Every day you talk to some one, ask questions, ask opinions, and report to some one else what was said. Sometimes the subject of conversation is trivial; at other times, it is exceedingly important. In either case you would like to be as successful as possible in talking with every kind of person, and as truthful as possible in reporting what any one says.

The success of every conversation, or interview, depends upon politeness, for no person can succeed in an interview unless he shows respect for the person to whom he speaks.

PUT ASIDE TOO MUCH THOUGHT OF SELF

When you interview any one, that is, when you talk with any one in order to obtain particular information that you will afterward report, put aside thought of yourself, and emphasize the advantages that the other person may gain. Do not emphasize your own wishes.

MAKE CAREFUL PREPARATION

Prepare just as carefully for conducting an important interview as for writing a composition. Write down in advance the questions that you will ask, making every question as suggestive as possible, so that it will lead the person whom you interview to speak along the

lines that you wish. Do not use these written questions except as a means of preparation for the interview.

DO NOT TAKE NOTES

Do not take notes during an interview, for note-taking makes the person whom you interview speak less frankly than he otherwise would. Make even the most important interview resemble an ordinary conversation.

TELL THE TRUTH

When you write a report of an interview, tell the entire truth. If you tell only half that a person said, you may give a false impression. A teacher says:

"Students are not entitled to high marks unless they do honest and faithful work."

If a reporter for the school paper reports the entire sentence he will tell the whole truth. If he reports only half the sentence: "Students are not entitled to high marks," he reports words that the teacher said, but he does not make the words represent the teacher truthfully.

1 WRITTEN EXERCISE: REPORTING A CONVERSATION

Listen to a conversation between some of your school companions, or between others whom you hear talking. Write a short account of the conversation. Report the principal thought-bearing sentences so that you will represent truthfully the thought and the spirit of all the speakers.

- 1 Write the central theme, or thought, in a single sentence.
- 2 Write a single sentence for every one of the three or four principal subordinate thoughts.
- 3 Give exact quotations from the words of the speakers.

A REPORT OF A CONVERSATION

Here is a report of a conversation with a teacher after the exhibition of an educational moving-picture.

"I never saw any other film quite so interesting as that film explaining the actions of the organs of speech," said Mr. Welch, Wednesday afternoon, after the moving-picture exhibition. "I don't know how the film was made, but it showed with the utmost clearness the various expansions and contractions that cause speech."

"But were all the positions of the tongue and teeth shown correctly?" we asked.

Mr. Welch rose, and assuming his favorite erect position, with one hand extended, continued:

"Without exception! Down to the smallest detail every movement was an exact reproduction of what happens when we speak. Did you notice that in pronouncing 'la' the tongue changes its position completely?"

We said we had observed that, and asked Mr. Welch if he thought the film was complete.

"No," he replied, "that was the one fault with the production. I wish it had shown the action of the uvula during the articulation of the 'ng' sound. Then, too," he added, "it might have been better to have given the consonants separately, instead of giving them as parts of words. But, as I said, it was extremely interesting and gave a clear idea of the actions of the organs of speech."

2 WRITTEN EXERCISE: WRITING A REPORT OF AN INTERVIEW

Write an accurate, truthful, and interesting report of an interview with one of the persons named below. Tell something concerning the occasion and the circumstances of the interview. Give the central thought, the principal subordinate thoughts, and some exact quotations from the words of the speakers. If you wish, add a few concluding words telling your impression of the person with whom you talked or your opinion of what he said.

- 1 A talk with the captain of an athletic team.
- 2 A talk with one of the teachers in your school.

- 3 A talk with a grammar-school pupil who is about to enter high school.
- 4 A talk with a graduate of your school.
- 5 A talk with your parents concerning your school work.

3 ORAL EXERCISE: REPORTING WHAT WAS SAID

In what respects is the following letter, printed in Stevenson's *Treasure Island*, a good report of what was said?

"Old Anchor Inn, Bristol, March 1, 17—.

"Dear Livesey:

"As I do not know whether you are at the Hall or still in London, I send this in double to both places.

"The ship is bought and fitted. She lies at anchor, ready for sea. You never imagined a sweeter schooner—a child might sail her—two hundred tons; name, *Hispaniola*. . . .

"The most remarkable stroke of fortune brought me the very man that I required.

"I was standing on the dock, when, by the merest accident, I fell in talk with him. I found he was an old sailor, kept a public house, knew all the seafaring men in Bristol, had lost his health ashore, and wanted a good berth as cook to get to sea again. He had hobbled down there that morning, he said, to get a smell of the salt.

"I was monstrously touched—so would you have been—and, out of pure pity, I engaged him on the spot to be ship's cook. Long John Silver, he is called, and has lost a leg; but that I regarded as a recommendation, since he lost it in his country's service, under the immortal Hawke. He has no pension, Livesey! Imagine the abominable age we live in! . . .

"I am in the most magnificent health and spirits, eating like a bull, sleeping like a tree, yet I shall not enjoy a moment till I hear my old tarpaulins tramping round the capstan. Seaward ho! . . .

John Trelawney."

4 WRITTEN EXERCISE: WRITING A LETTER ABOUT A CONVERSATION

Write a letter to a friend. In the course of the letter tell of a recent conversation in which your friend is likely to be interested.

LESSON XXX

MAKING PEOPLE SEE FOR THEMSELVES

YOU CAN MAKE WORDS PRODUCE PICTURES

You like to see moving-pictures because you can see so clearly just what some one else saw or imagined. You can see mountains, precipices, and rocky passes; pleasant landscapes, nooks in the woods, flower-hung cottages, beautiful mansions. You can see the whole story of human expression,—hate, fear, envy, anger, malice, and joy. You can see strange costumes and customs. You can see how people were grouped at certain moments, how they moved, and what they did.

By using words in just the right ways you can produce somewhat of the effect of moving-pictures.

WRITE AFTER CAREFUL OBSERVATION

You cannot create any picture in the mind of another unless first you have a clear picture in your own mind. The first essential in making moving-pictures, is photography. The first essential in writing description is close and careful observation. If you would make people see for themselves,—if you would write good descriptions,—write from direct and intimate observation.

CREATE IMPRESSIONS

Merely giving a list of what is in a room does not describe. In writing description you must do more than name objects. You must create impressions and awaken emotions.

EMPHASIZE A SINGLE IMPRESSION

A good description centres all attention on one emotion, and makes every detail add to one effect.

When you first look at any object you notice immediately one characteristic that stands out more noticeably than any other. That characteristic may be bigness, blackness, roughness, symmetry, unusual form, or any one of a thousand other characteristics. When you write the first words of a description, give the reader the same first general impression that you had when you first looked at the object.

- 1 A tall, thin man was seated at a desk, busily writing with a pen.
- 2 The room was dark and gloomy, the only light coming from one window and falling on a large table.
- 3 A great valley stretched to the north, with wooded hills near by at the right and at the left.
- 4 The whole western sky was flecked with colored clouds.
- 5 The watch was small and delicately made.

1 WRITTEN EXERCISE: WRITING FIRST IMPRESSIONS

Write first impressions on the following subjects, or on other subjects that interest you:

- | | |
|---------------------------|-------------------------|
| 1 A railroad engine | 11 A classroom |
| 2 A trolley-car | 12 The school corridors |
| 3 A farmer's wagon | 13 A push-cart peddler |
| 4 An opening in the woods | 14 The peanut man |
| 5 A street scene | 15 The ticket taker |
| 6 The man at the corner | 16 A crowded room |
| 7 A meadow in summer | 17 A dining-room |
| 8 A busy office | 18 On a railroad train |
| 9 A store window | 19 A hotel office |
| 10 A strange room | 20 A muddy road |

USE SUGGESTIVE WORDS

In order to make people see for themselves, use words that will awaken the imagination. Help people to imagine that they see things, hear sounds, touch objects, smell odors, or taste that which is pleasant or unpleasant.

USE SPECIFIC WORDS

You can most quickly make people "see for themselves" if you use specific words, that is, precise, definite words that sharply fix the attention upon one particular point. Use as many specific words as possible.

Notice the difference between general words and specific words:

General Words

Cloth

Animal

Insect

Book

Tool

Weapon

Language

City

Emotion

Game

Specific Words

Serge

Leopard

Grasshopper

Ivanhoe

Plane

Spear

Spanish

Athens

Fear

Croquet

USE WORDS THAT HAVE ASSOCIATIONS

Some words are more suggestive than others. They bring a host of associations and memories. Use as many suggestive words as possible.

Notice the following slightly suggestive, and strongly suggestive words.

*Slightly Suggestive**or**Denotative Words*

House

Woman

Sailor

Boy

Wave

Workman

Light

Window

Color

Cloth

*Strongly Suggestive**or**Connotative Words*

Home

Mother

Mariner

Brother

Billow

Artisan

Moonlight

Casement

Purple

Velvet

USE IMITATIVE WORDS

You can make people "hear for themselves" by using words that imitate sounds. Such words are called onomatopœic words.

Crackling

Roar

Thunder

Crash

Hiss

Whiz

Clatter

Rumble

Swish

Snap

Bray

Gurgle

Scrape

Bark

Drip

Moan

Grunt

Sizzle

Pop

Cackle

Rustle

Buzz

Tick

Growl

Shuffle

Smash

Toot

Splash

Snarl

Boom

USE MELODIOUS WORDS

When you wish to produce a melodious effect use words that are melodious in sound, especially words that contain the letters l, m, n, and r. Words that contain harsh sounds such as g, j, k, x, and z, are likely to be unmelodious. Use such words sparingly.

Melodious Words

Melody
Harmony
Forever
Never
Moon
Name
More
Lore
Rune
Morn

Unmelodious Words

Chuck
Gutter
Soak
Keg
Jug
Cake
Haggle
Tax
Jagged
Bog

USE MANY NOUNS AND ADJECTIVES

Use many nouns and adjectives, and you will arouse mental pictures in the minds of your readers. Nouns are the names of persons, places, or objects. Adjectives point out characteristics. Both nouns and adjectives are strongly suggestive.

Notice the following suggestive combinations of nouns and adjectives:

- 1 A boggy by-road.
- 2 A stout, plain, short-sighted, motherly body.
- 3 A green meadow.
- 4 An illegible dial-plate.
- 5 A dead, monotonous time of night.

- 6 A tall, white statue.
- 7 The unvarying waste of sand.
- 8 A delightful old man.
- 9 A huge, weather-beaten mass of rock.
- 10 Strong and picturesque intruders.

MAKE THE DETAILS LEAD TO A STRONG EFFECT

Arrange the details in a description so that every detail will add to the effect you wish to produce. Usually you should produce the strongest effect at the end.

2 WRITTEN EXERCISE: ARRANGING DETAILS

Write an outline for one of the descriptions indicated below, or for any other description you may wish to write. Plan to arrange the details so that they will lead to a strong effect.

- 1 The approach to the school building.
- 2 The streets at dismissal.
- 3 The gymnasium during class time.
- 4 The ticket sellers at a game.
- 5 The rush for lunch.
- 6 The orchestra in action.
- 7 A snow-storm.
- 8 The office of the school.
- 9 A window display.
- 10 A chemical laboratory.

EMPHASIZE POINT OF VIEW

Try to make people have exactly your way of looking at things. Give them a place from which to look at what you describe. Tell them exactly where to stand, from what distance to look, or from what height. Giving this information is called giving the point of view.

There are four principal points of view:

- 1 A fixed point of view.
- 2 A changed point of view.
- 3 A moving point of view.
- 4 An emotional point of view.

A fixed point of view is a point of view that does not change. For example, you ask your reader to imagine that he is looking out of a window. You then tell all that he can see from that window,—and no more. The point of view is the window.

If you ask your reader to imagine that he moves to another window on another side of the building, and if you then describe what can be seen from both windows, you change the point of view. You give two fixed points of view in a single description.

If you ask your reader to imagine that he is seated at a window of a train, and if you then describe the various sights that can be seen from a moving train, you give a moving or constantly changing point of view.

An emotional point of view has to do with your attitude of mind when you describe something,—your pride, joy, hate, jealousy, gloom, or other attitude of mind.

A boy who has made a slippery place on the sidewalk greatly enjoys his sliding, and would describe the slippery place from the emotional point of view of joy. A man who falls down on the slippery place would describe it from the emotional point of view of anger.

If you are to make people see things as you do, you must give them your emotional point of view,—your joy, your sadness, your hope, your despondency, or whatever feeling you have.

3 WRITTEN EXERCISE: EMPHASIZING EMOTIONAL POINT OF VIEW

Write one of the descriptions indicated below. Strongly emphasize your emotional point of view. At the same time, show whether your physical point of view is fixed, changed, or moving.

- | | |
|-----------------------------|--------------------------|
| 1 A drawing-room | 11 At a play |
| 2 A windy day on the square | 12 On the stage |
| 3 A club meeting | 13 In a hospital |
| 4 A school shop | 14 In the toy store |
| 5 A scene in the lobby | 15 At a concert |
| 6 The railroad station | 16 A street parade |
| 7 A wood-turning lathe | 17 In church |
| 8 A bureau drawer | 18 A baseball game |
| 9 On the street car | 19 A football game |
| 10 In a drug store | 20 In a department store |

USE FAMILIAR COMPARISONS AND CONTRASTS

Comparison and contrast will aid you greatly, if you compare and contrast your subject with something familiar to your reader.

4 WRITTEN EXERCISE: USING COMPARISON OR CONTRAST

Write one of the descriptions indicated below. Make use of a familiar comparison or of a familiar contrast.

- | | |
|--|-----------------------------|
| 1 A lathe in operation | 10 Sunset on the lake |
| 2 A picture of colonial days
in America | 11 The front of a building |
| 3 A good-looking tramp | 12 A lofty window |
| 4 The statue in the park | 13 A beautifully bound book |
| 5 Ice skating | 14 A unique vase |
| 6 Just before the examina-
tion | 15 A set of dishes |
| 7 My father's bookcase | 16 An unusual watch |
| 8 An old automobile | 17 An old brooch |
| 9 My favorite picture | 18 A curious chain |
| | 19 An odd chair |
| | 20 A comfortable lounge |

MAKE YOUR READER FEEL YOUR OWN EMOTION

Try with all your skill to convey to your reader just the emotion that you feel. Sometimes that emotion will be physical delight in sight or hearing or smell or feeling or taste. Sometimes it will be a higher delight,—a kind of spiritual delight, such as a person experiences when he hears beautiful music; when he sees a glorious sunset; or when he thinks of noble action.

5 WRITTEN EXERCISE: COMMUNICATING EMOTION

Write one of the descriptions indicated below. Emphasize your emotions.

- | | |
|-----------------------|------------------------|
| 1 The last dance | 7 Above the clouds |
| 2 A field of flowers | 8 A thunder-storm |
| 3 A meadow in summer | 9 Driving rain |
| 4 A mountain view | 10 An August day |
| 5 In the woods | 11 A very old cemetery |
| 6 A sunset in October | 12 A historical marker |

6 ORAL EXERCISE: MAKING PEOPLE SEE FOR THEMSELVES

Tell what principles, mentioned in this lesson, are illustrated in the following paragraph:

"My route for a part of the way lay in sight of the Avon, which made a variety of the most fancy doublings and windings through a wide and fertile valley; sometimes glittering from among willows which fringed its borders; sometimes disappearing among groves, or beneath green banks; and sometimes rambling out into full view, and making an azure sweep round a slope of meadow land. This beautiful bosom of country is called the Vale of the Red Horse. A distant line of undulating blue hills seems to be its boundary, whilst all the soft intervening landscape lies in a manner enchained in the silver links of the Avon."—Irving's *Sketch-Book*.

LESSON XXXI

PRESENTING A SITUATION

IT IS NOT EASY TO PRESENT A SITUATION

"Did you see the accident? Just what did you see when you got there? Tell me about it."

Some such questions come to you every day. In conversation you find it easy enough to answer them. If one sentence fails to present the situation, you add another sentence.

Sometimes your teacher asks you to write an answer to some such question as the following:

"What is the situation at the opening of *The Ancient Mariner*?"

You find it puzzling to say all that you wish to say.

EMPHASIZE PRINCIPAL CHARACTERISTICS

The following principles will help you to write answers to such questions.

First, emphasize the principal characteristics that the scene presents, and then write a statement of the relative positions of the main figures in the scene. Tell about the appearance, the manner, and the significant actions of the principal characters.

If you came suddenly upon two or three people, the first thing to attract your attention would be the people themselves, their actions, and their relation to one

another. You would notice whether the people were angry, or surprised, or frightened, or indifferent. You would notice their costumes, and especially tools, or books, or anything held in their hands.

In every situation, whether in real life or in a book or play, certain characteristics stand out most notably. Emphasize these characteristics.

1 WRITTEN EXERCISE: PRESENTING PRINCIPAL CHARACTERISTICS AND PRINCIPAL CHARACTERS

Imagine that you are to write a full account of one of the situations named below. Write enough to tell the principal characteristics of the situation and to present the principal characters.

- | | |
|---|-----------------------------------|
| 1 Sir Launfal giving commands | 9 Sir Launfal when he awoke |
| 2 Sir Launfal asleep | 10 Sir Launfal and his friends |
| 3 Sir Launfal throwing gold to a beggar | 11 Two boys quarrel |
| 4 A beggar rebuking Sir Launfal | 12 The end of a race |
| 5 Sir Launfal in the desert | 13 A scene in a kitchen |
| 6 Sir Launfal before the castle he had once owned | 14 On a street corner |
| 7 Sir Launfal sharing bread and water with a beggar | 15 A windy day |
| 8 The beggar's transformation | 16 Two girls meet two other girls |
| | 17 A visitor arrives |
| | 18 An introduction |
| | 19 An exulting crowd |
| | 20 A farewell |

TELL ABOUT THE SURROUNDINGS

To present a situation well, tell in detail about the surroundings. Think definitely of the following points:

- 1 What was in the foreground?
- 2 What was in the background?
- 3 What was at the right?
- 4 What was at the left?

- 5 What was the weather?
- 6 What was the time of day?

If you were presenting a play you would tell all this by means of scenery and stage mechanism. When you write about a situation, write sentences or paragraphs that will do for your composition what stage scenery and mechanism do for a play.

2 WRITTEN EXERCISE: EMPHASIZING SURROUNDINGS

Imagine that you are to write a full account of one of the situations named below, or of a situation in any book you have read. Write an account of the surroundings. Think definitely of the six points named above.

- 1 The Ancient Mariner talking with the Wedding Guest.
- 2 The sailing of the Ancient Mariner's ship.
- 3 The Ancient Mariner lost in the regions of ice.
- 4 The situation the moment after the Ancient Mariner had killed the Albatross.
- 5 The Ancient Mariner's ship becalmed in the tropics.
- 6 The situation when the Ancient Mariner blessed the water snakes.
- 7 The situation when the Pilot approached the Ancient Mariner's ship.
- 8 The wedding procession in *The Rime of the Ancient Mariner*.
- 9 The situation when the Ancient Mariner had finished his tale.
- 10 The situation when the Wedding Guest once more met his friends.

EMPHASIZING SIGNIFICANT DETAILS

In any situation certain details stand out with significant meaning and are especially worthy of emphasis. Find in every situation the details that are rich with meaning.

3 WRITTEN EXERCISE: EMPHASIZING SIGNIFICANT DETAILS

Write a paragraph that will emphasize the significant details in one of the situations named below, or in any other situation that has interested you.

- 1 Just after the game had been won.
- 2 When the crowd challenged the umpire's decision.
- 3 Just before the great speech.
- 4 When the election was announced.
- 5 When the winner came home.
- 6 When a leader was needed.
- 7 Just after the accident.
- 8 The moment when the tree fell.
- 9 When the musician held us spellbound.
- 10 When the crowd became enthusiastic.

INDICATE THE TIME OF DAY AND THE PERIOD OF HISTORY

In writing of any situation, name the significant details that indicate the time of day or the period of history.

REVIEW PREVIOUS EVENTS

Sometimes, in order to explain a situation, it is necessary to give a brief review of the events that led to it. Show how the events are related to the situation itself.

4 WRITTEN EXERCISE: REVIEWING PREVIOUS EVENTS

Write a short review of the events that led to any situation that interested you. Make your review so short that it will be subordinate to the presentation of the situation itself. The following suggestions may help you:

- 1 The one run needed.
- 2 The first speaker.
- 3 When the umpire held to his decision.
- 4 When the boy was accused again.

- 5 When the race began.
- 6 The climax of the meeting.
- 7 The panic.
- 8 The angry crowd.
- 9 His only fish.
- 10 The runaway auto.

EXPLAIN THE SIGNIFICANCE OF THE SITUATION

Every situation has its own significance, and points to some future event. It is only a link in a series of actions. Point out the significance of the situation you present.

5 WRITTEN EXERCISE: EMPHASIZING THE SIGNIFICANCE OF A SITUATION

Write a paragraph in which you emphasize the significance of one of the following situations, or of any other situation that interests you.

- 1 When Life-in-Death won the throw of the dice.
- 2 The Ancient Mariner's inability to pray.
- 3 When the Wedding Guest left the Ancient Mariner.
- 4 Sir Launfal in his pride.
- 5 Sir Launfal in his wretchedness.
- 6 Sir Launfal sharing his crust.
- 7 Cedric's treatment of his many guests.
- 8 The insulting of Isaac of York.
- 9 The wickedness of Front de Bœuf.
- 10 The return of King Richard.
- 11 A game played well, against great odds.
- 12 An earnest, but unsuccessful, attempt to win a prize.
- 13 An example of self-control.
- 14 Angry words.
- 15 A temptation resisted.
- 16 A courteous act.
- 17 Demanding fair play.
- 18 Welcoming a stranger.
- 19 Conquering disorder.
- 20 Self-control in a fire drill.

LESSON XXXII

MAKING PEOPLE APPRECIATE

APPRECIATION DEPENDS UPON KNOWLEDGE

“Oh say, didn’t he get a quick start! Watch him run! Just as easy! He’s a born runner!”

Words of admiration come to our lips when we see a skilful athlete, a clever actor, or any one else doing his work remarkably well.

If we ourselves are skilful in the same work, our interest is greater. The high school baseball player who goes to a League game, watches every play with eager eyes. He wishes that he could play as well as the League players. He appreciates good playing because he himself is a player.

The first necessity for appreciation is knowledge of the thing to be appreciated. In order to lead some one else to appreciate what you appreciate, impart something of your own knowledge.

Almost every one who writes letters to friends tells of something that he enjoys, and makes an effort to lead his friends to appreciate the same thing.

Every newspaper comments on the skill of athletes, of musicians, of actors, of authors, and of painters. The newspaper writers make distinct efforts to lead their readers to appreciate skill.

APPRECIATION IS BASED UPON EMOTION

Appreciation is always emotional. An audience at a theatre expresses appreciation by handclapping and

by smiles of approval. In writing an appreciation, express your feelings just as spontaneously as you applaud at a play, and just as genuinely.

1 WRITTEN EXERCISE: EXPRESSING EMOTION

Write a paragraph of appreciation on one of the following subjects, or on any other subject that interests you. Express your feelings honestly and fully.

- 1 Good baseball playing.
- 2 Skilful dancing.
- 3 Expert tennis playing.
- 4 Clever drawing.
- 5 Expert woodwork.
- 6 Skilful sewing.
- 7 Remarkable football playing.
- 8 Good juggling.
- 9 Expert writing.
- 10 Skilful knitting.

MAKE PEOPLE SEE FOR THEMSELVES

Use suggestive words that will make people see the pictures that you have in your own mind. Then call attention to the best characteristics in the work that you think praiseworthy.

2 WRITTEN EXERCISE: CREATING MENTAL PICTURES

Write a paragraph of appreciation on one of the following subjects, or on any other subject that interests you. Give your reader a vivid picture of what is to be appreciated. Then call attention to good characteristics.

- 1 The best play in the game.
- 2 A wonderful bit of acting.
- 3 Some remarkable skating.
- 4 Extraordinary climbing.
- 5 The last lap of the race.

- 6 The winning move.
- 7 What won the most applause.
- 8 Why the class laughed.
- 9 The view that I like best.
- 10 Rain in the mountains.

ILLUSTRATE GOOD CHARACTERISTICS

Do not make a catalogue of best characteristics. Name the two or three notably best characteristics; explain briefly why those characteristics are good; and give some illustration for every characteristic. In writing about a book, name the two or three best characteristics of the book, and then illustrate every characteristic by giving short quotations to prove what you say.

3 WRITTEN EXERCISE: USING QUOTATIONS

Write an appreciation of one of the following books. Point out the two or three best characteristics of the book. Give quotations that will support what you say.

- 1 A good modern novel.
- 2 The poetry of Alfred Noyes.
- 3 One of Dickens's novels.
- 4 A good book for boys.
- 5 A good book for girls.
- 6 A good modern poet.
- 7 One of Mark Twain's stories.
- 8 A good song.
- 9 A good book of anecdotes.
- 10 A book of useful information.

POINT OUT THE PRINCIPAL FEATURE, THOUGHT, OR EMOTION

Point out the principal feature, the principal thought, or the principal emotion that you wish to emphasize.

The principal feature of a game might be a single wonderful play. The principal thought of a book might be summed up in a single sentence. The principal emotion at a play might be one of intense joy, or of deep sadness.

4 WRITTEN EXERCISE: EMPHASIZING THE PRINCIPAL FEATURE, THOUGHT, OR EMOTION

Write an appreciation of one of the following. Emphasize the principal feature, thought, or emotion.

- 1 The last baseball game.
- 2 The last football game.
- 3 The last basket-ball game.
- 4 The last handball game.
- 5 The last tennis match.
- 6 The last social event.
- 7 The last debate.
- 8 A recent speech.
- 9 An interesting play.
- 10 A good romance.

POINT OUT ANYTHING UNUSUAL

Point out anything unusual in style, or in accomplishment, or any notably picturesque effects.

5 WRITTEN EXERCISE: POINTING OUT THE UNUSUAL

Write an appreciation of one of the following. Point out anything unusual, such as excellence of character drawing, beauty of style, remarkably high degree of skill, or anything else out of the ordinary.

- | | |
|-----------------------------|-------------------------------|
| 1 <i>Uncle Tom's Cabin</i> | 7 Exquisite music |
| 2 <i>Robinson Crusoe</i> | 8 Remarkable horseback riding |
| 3 <i>Gulliver's Travels</i> | 9 Fast operating |
| 4 The old farm | 10 Clever workmanship |
| 5 A good act | 11 A good recitation |
| 6 A wonderful picture | |

- | | |
|-------------------------------------|------------------------------|
| 12 A good declamation | 16 Wise leadership |
| 13 A good dramatic characterization | 17 Making a good translation |
| 14 Good pitching | 18 Good laboratory work |
| 15 Good batting | 19 Playing classical music |
| | 20 Good teaching |

USE FAMILIAR COMPARISON OR CONTRAST

Sometimes a shoemaker, in order to make you appreciate his work, puts in his window a pair of old, worn-out shoes, and puts beside them a pair of shoes newly tapped and heeled. The contrast impels you to take your old shoes to him, and have them made as good as new. Comparison or contrast always aids in awakening appreciation.

6 WRITTEN EXERCISE: USING COMPARISON OR CONTRAST

Write an appreciation of one of the following. Make effective use of comparison or of contrast.

- | | |
|---------------------------------------|------------------------|
| 1 Good composition work | 11 A city scene |
| 2 Good architecture | 12 On the farm |
| 3 Good jumping | 13 A view in the woods |
| 4 Good target shooting | 14 A field of flowers |
| 5 Good work with the bow
and arrow | 15 A set of tools |
| 6 Good drawing | 16 A mountain view |
| 7 Good skiing | 17 A snow-storm |
| 8 Good character drawing | 18 Jewelry |
| 9 Good description | 19 Silverware |
| 10 Good pole vaulting | 20 A set of dishes |
| | 21 A room in a museum |

ADD THE TESTIMONY OF OTHERS

If you can add the testimony of others in support of your own statements, you will make your work more convincing.

7 WRITTEN EXERCISE: USING QUOTATIONS

Write an appreciation of one of the following. Use any of the methods already mentioned for awakening appreciation. Add a quotation from some one whose words will support what you have said.

- | | |
|------------------------------------|---------------------------------|
| 1 Good violin playing | 11 A good horse |
| 2 A good impersonation | 12 The best kind of farm |
| 3 An interesting picture | 13 A good holiday |
| 4 A play worth seeing | 14 A companionable person |
| 5 A famous speech that I like | 15 A good moving-picture |
| 6 The best novel I ever read | 16 An amusing sight |
| 7 My favorite place in the country | 17 A well-trained dog |
| 8 The best workman I know | 18 A good comic picture |
| 9 A man who knows no fear | 19 A good short story |
| 10 The best kind of bat | 20 A boy who is sure to succeed |

8 ORAL EXERCISE: MAKING PEOPLE APPRECIATE

How does Carlyle, in the following passage, lead people to appreciate the spirit of Robert Burns?

"Of Burns' fervid affection, his generous all-embracing love, we have spoken already, as of the grand distinction of his nature, seen equally in word and deed, in his life and in his writings. It were easy to multiply examples. Not man only, but all that environs man in the material and moral universe, is lovely in his sight: 'the hoary hawthorne,' the 'troop of gray plover,' the 'solitary curlew,' all are dear to him; all live in this earth along with him, and to all he is knit as in mysterious brotherhood. How touching is it, for instance, that, amidst the gloom of personal misery, brooding over the wintry desolation without him and within him, he thinks of the 'ourie cattle' and 'silly sheep,' and their sufferings in the pitiless storm!

'I thought me on the ourie cattle,
Or silly sheep, wha bide this brattle
O' wintry war . . .'

LESSON XXXIII

TELLING ABOUT A MAN'S LIFE

THERE ARE HEROES IN EVERY SCHOOL

"When future Waltonians review our gallery of football celebrities who have combined the use of skill, courage and quick-wittedness, the name of George Hartman will stand out. It is generally admitted that Hartman is one of the shining lights of the second greatest football team that Walton High ever had. When it came to throwing a forward pass for a much needed gain, or when a punt was needed to carry the team out of danger, Hartman was always ready."

These are the words with which a school reporter begins an account of one of the school heroes. In every school there is frequent occasion to write about those who are the existing leaders in athletic or in literary work, or about those who were the leaders in the past. It is a good thing to write about the lives of people who do things, or who have done things. It helps you, and it helps your readers, to become more able and more useful.

EMPHASIZE THE REASON FOR PRESENT INTEREST

In writing any biographical sketch it is well to begin by naming the reasons for present interest in the subject of your sketch. Unless there is some ground for present interest in your subject, there is little reason for writing. If you tell something concerning the reasons

that make your principal subject interesting, you and your readers will meet on a common ground.

1 WRITTEN EXERCISE: EMPHASIZING PRESENT INTEREST

Imagine that you have been asked to write a biographical sketch of one of the following persons. Write a paragraph in which you establish the reasons for present interest in that person:

- 1 The captain of your football team.
- 2 A popular teacher.
- 3 The principal of your school.
- 4 The winner of a prize.
- 5 A speaker who addressed your school assembly.
- 6 The Governor of your State.
- 7 A great public character.
- 8 A well-known author.
- 9 A prominent business man.
- 10 An inventor.

NAME ACCOMPLISHMENTS

When you have made your readers interested in the person about whom you are writing, proceed at once to tell in detail about his work. Here is the way in which one high school writer did this:

“Richard Lincoln administered the crowning blow a month ago when he won the Inter-State Colgate Extemporaneous Speaking Contest, representing this State. Lincoln is also the most honorable of honor men. Besides being Leader of our Arista, he is President of the Arista Association. Then he is President of the largest Senior-Class—that of June, 1918. Can you wonder at the class’s good judgment? And then you have him,—Captain of the first Golf team we put out. What’s more, with his ‘slashing’ games of golf he won the first championship. Lincoln is a combination of talent, character, and strength. We take this opportunity, therefore, of honoring a second great Lincoln—Richard Lincoln.”

2 WRITTEN EXERCISE: NAMING ACCOMPLISHMENTS

Write a paragraph or two naming the various kinds of work accomplished by one of the following:

- 1 A good athletic coach.
- 2 A popular teacher.
- 3 A society leader.
- 4 A good athlete.
- 5 A popular student.
- 6 A prize winner.
- 7 An editor.
- 8 An actor.
- 9 A good debater.
- 10 A general organization president.

MAKE THE DAYS OF THE PAST SEEM REAL

If you write about any person who lived in other times, say something concerning those times. Make your readers understand just what surroundings your hero had,—what sort of obstacles he encountered, and with what equipment he was provided.

If you write about a boy in the days of the American Revolution, you can make your story of the boy's life and experiences vivid, and real, and you can awaken sympathy for him, if you tell what he saw every day,—simple houses, people clothed in the quaint garb of the Revolution, and streets filled, not with automobiles, but with people on foot or on horseback. You can tell of the simplicity of house interiors in those long-gone days, of plainly beautiful furniture,—and of the difficulty of communication, owing to bad roads and slow methods of travel. You can mention all the many things that made the days of the Revolution different from our own days. You can show your hero meeting

obstacles that we do not meet to-day, because we have the advantages of railroad, telegraph, and telephone, and of many other inventions that he could not enjoy.

Whenever you write about the life of any person who lived in days before your own, do something to make the past appear real.

3 WRITTEN EXERCISE: MAKING THE PAST SEEM REAL

Write, for one of the stories named below, a single paragraph that will give the atmosphere of the past:

- 1 A day in an old-time school.
- 2 Adventures with pioneer boys and girls.
- 3 An afternoon with Daniel Boone.
- 4 Surveying with Washington.
- 5 The boy who saw Shakespeare.
- 6 A day with the Pilgrim fathers.
- 7 Long John Silver's last adventure.
- 8 The boyhood of Columbus.
- 9 An adventure in the early days of this State.
- 10 Camping with a Roman army.
- 11 An English bowman's triumph.
- 12 A girl of old Virginia.

SPEAK OF THE INFLUENCES THAT MADE CHARACTER

Every person's character is modified by various influences, good and bad, that exert themselves upon him. In writing of the life of any person, particularly of one whose whole life story is known, tell what you can concerning the influences that deeply affected character.

In telling the story of Abraham Lincoln, you would tell how Lincoln was influenced by life in a primitive settlement of the Middle West, and of how he was af-

fectured by his trip down the Mississippi, and by his visit to the New Orleans slave market. You would speak of the effect of his missing such opportunities as came to persons born in the midst of cultured surroundings. You would show that all these influences taken together made Lincoln simple, kind-hearted, and unique.

4 WRITTEN EXERCISE: TELLING OF THE INFLUENCES THAT MADE CHARACTER

Write a paragraph or two to tell what influences aided in shaping the character of any one of the following well-known persons:

- | | |
|-----------------------------------|---|
| 1 Christopher Columbus | 13 Daniel Webster |
| 2 General Grant | 14 Henry Ward Beecher |
| 3 Robert E. Lee | 15 James Whitcomb Riley |
| 4 Edgar Allan Poe | 16 Benedict Arnold |
| 5 Henry Wadsworth Long-
fellow | 17 Alexander Hamilton |
| 6 John Greenleaf Whittier | 18 General George A. Custer |
| 7 John B. Gough | 19 Andrew Carnegie |
| 8 Florence Nightingale | 20 "Stonewall" Jackson |
| 9 Joan of Arc | 21 The captain of a team |
| 10 Sir Walter Scott | 22 The president of a school
society |
| 11 George Washington | 23 A cheer leader |
| 12 Aaron Burr | 24 A good debater |

EMPHASIZE THE INFLUENCE OF EDUCATION

Education deeply influences any one. Shakespeare's education in the little school at Stratford-on-Avon, and his self-education through observation and reading, made him just the sort of writer that we find him,—one interested in many things in a poetic and romantic way rather than in a scholarly way. The training gained by U. S. Grant and Robert E. Lee at West Point and in the Mexican War paved the way for the

wonderful work of those men as commanders of armies in the Civil War.

5 WRITTEN EXERCISE: THE INFLUENCE OF EDUCATION

Write a paragraph in which you tell of the educational influences that aided in developing the careers of one of the following:

- | | |
|-------------------------|---------------------------|
| 1 Theodore Roosevelt | 13 Robert Schumann |
| 2 Admiral Peary | 14 Franz Schubert |
| 3 Jacob A. Riis | 15 Robert Clive |
| 4 Helen Keller | 16 William Caxton |
| 5 General Pershing | 17 Philip Sheridan |
| 6 Thomas A. Edison | 18 Geoffrey Chaucer |
| 7 Henry M. Stanley | 19 William Penn |
| 8 David Livingstone | 20 Carl Schurz |
| 9 Sir Conan Doyle | 21 A popular teacher |
| 10 Guglielmo Marconi | 22 A school musician |
| 11 Felix Mendelssohn | 23 A school prize winner |
| 12 Ludwig van Beethoven | 24 A leading business man |

DIVIDE YOUR STORY INTO NATURAL DIVISIONS

When you have once introduced the hero of your sketch and have told of the influences that led to the development of character, you are prepared to tell the story of your hero's life. You may do this by dividing your narrative into natural sections.

Sometimes you will find two sections sufficient. In the first section tell of the hero's early work, and of his first efforts to achieve something worth while. In the second tell of his mature work,—of his best and greatest accomplishments.

In other cases you may need to make more than two divisions. In writing about Shakespeare's dramatic career, you might tell the story under three heads. In the first, tell of Shakespeare's work in rewriting old

plays in accordance with old models, but showing much love for action and fun; in the second, of his writing plays of far superior merit,—rich in thought, filled with a high understanding of life, and showing the development of a mature mind; in the third, of his writing plays of great poetic power and high imagination, less touched with the struggle and the passion of life.

The story of any life falls into natural divisions.

6 WRITTEN EXERCISE: FOLLOW NATURAL DIVISIONS

Write two or more paragraphs about the life of one of the persons named below. Plan your work so that it will follow natural divisions.

- | | |
|-------------------------|-----------------------------------|
| 1 Nathan Hale | 14 Sebastian Bach |
| 2 Sir Walter Scott | 15 Charlemagne |
| 3 Nathaniel Hawthorne | 16 Captain John Smith |
| 4 Napoleon Bonaparte | 17 Peter the Great |
| 5 Washington Irving | 18 David Garrick |
| 6 James Fenimore Cooper | 19 Buddha |
| 7 John Paul Jones | 20 Mohammed |
| 8 James A. Garfield | 21 Your own life |
| 9 William McKinley | 22 Your father's life |
| 10 James Watt | 23 The life of a man whose career |
| 11 Alfred the Great | you would like to follow |
| 12 Joseph Addison | 24 The life of a woman whom |
| 13 Alexandre Dumas | you admire |

TELL WHAT INFLUENCE YOUR HERO HAD

A person's worth to the world is judged by his effect on the world,—whether for good or for bad. We look upon John G. Whittier with respect because he was a strong influence toward the establishment of human freedom and the awakening of human sympathy.

Through his poems the world still feels his kindly influence, and his sympathy with all that is good and uplifting.

7 WRITTEN EXERCISE: TELLING OF INFLUENCE ON THE WORLD

Write a paragraph in which you summarize the influence, either past or present, of one of the following:

- | | |
|------------------------|---|
| 1 John Brown | 15 Artemus Ward |
| 2 Florence Nightingale | 16 Robert Burns |
| 3 Clara Barton | 17 Thomas Carlyle |
| 4 Lord Macaulay | 18 Charles Sumner |
| 5 David Livingstone | 19 Maximilien Robespierre |
| 6 Samuel Johnson | 20 Louis XIV |
| 7 Galileo | 21 A living inventor |
| 8 Queen Elizabeth | 22 The most influential person
with whom you are ac-
quainted |
| 9 Julius Cæsar | |
| 10 Charles Dickens | 23 A generous person whom you
know |
| 11 Elias Howe | |
| 12 Cyrus H. McCormick | 24 A hard worker whom you
know |
| 13 Friedrich Froebel | |
| 14 Eugene Field | |

GIVE QUOTATIONS

Nothing so well represents a person as do his own words. Include in your story of a human life, quotations from actual words spoken or written.

Give quotations that will represent the person most truthfully, most emphatically, and at the same time most quickly. Do not give long quotations. They turn attention away from your thought. Notice the effectiveness of the short quotation in the following from Macaulay's *Essay on Johnson*:

"Some time appears to have elapsed before Johnson was able to form any literary connection from which he could expect

more than bread for the day which was passing over him. He never forgot the generosity with which Hervey, who was now residing in London, relieved his wants during this time of trial. 'Harry Hervey,' said Johnson many years later, 'was a vicious man; but he was very kind to me. If you call a dog "Hervey," I shall love him.'

8 WRITTEN EXERCISE: GIVING QUOTATIONS

Select from the words of one of the following a short passage that will well represent the person. Introduce this passage with a few words of explanation concerning the time and the circumstances under which the words were spoken or written. Add, if necessary, a few further words of explanation or comment.

- | | |
|---------------------|---------------------------------|
| 1 Edmund Burke | 14 John Ruskin |
| 2 Abraham Lincoln | 15 Rudyard Kipling |
| 3 Daniel Webster | 16 John Masefield |
| 4 Woodrow Wilson | 17 William Wordsworth |
| 5 Patrick Henry | 18 Lord Byron |
| 6 Henry Clay | 19 Matthew Arnold |
| 7 P. T. Barnum | 20 Gilbert K. Chesterton |
| 8 Admiral Dewey | 21 The principal of your school |
| 9 Captain Lawrence | 22 A living man or woman whom |
| 10 General Pershing | you admire |
| 11 Cicero | 23 A school leader |
| 12 Lord Bacon | 24 A prominent business man |
| 13 George Eliot | 25 An editor |

EXPRESS YOUR OWN EMOTION TOWARD YOUR HERO

Last of all, in telling about the work or the character of any person, give your own individual impression of that person. Sum up what he means to you. Express your personal feeling freely and frankly.

In the following passage, Thomas Carlyle, in summing up what he had to say about Robert Burns, speaks of his own feeling,—of his pity and admiration

for Burns, and of his delight in the simple, beautiful work of the great Scotch poet.

"With our readers in general, with men of right feeling anywhere, we are not required to plead for Burns. In pitying admiration he lies enshrined in all our hearts, in a far nobler mausoleum than that one of marble; neither will his Works, even as they are, pass away from the memory of men. While the Shakespeares and Miltons roll on like mighty rivers through the country of Thought, bearing fleets of traffickers and assiduous pearl-fishers on their waves, this little Valclusa Fountain will also arrest our eye: for this also is of Nature's own and most cunning workmanship, bursts from the depths of the earth, with a full gushing current, into the light of day; and often will the traveller turn aside to drink of its clear waters, and muse among its rocks and pines!"

9 WRITTEN EXERCISE: EXPRESSING EMOTION

Write a paragraph that will sum up your own feeling toward any one of the following:

- | | |
|---------------------------|-------------------------------|
| 1 William Shakespeare | 13 Thomas Gray |
| 2 James Whitcomb Riley | 14 William D. Howells |
| 3 Daniel Defoe | 15 Ralph Waldo Emerson |
| 4 Robert Louis Stevenson | 16 John Burroughs |
| 5 Harriet Beecher Stowe | 17 Charles Lamb |
| 6 Samuel Taylor Coleridge | 18 Thomas De Quincey |
| 7 Nathaniel Hawthorne | 19 John Keats |
| 8 Henry Wadsworth Long- | 20 Thomas Chatterton |
| fellow | 21 A teacher who influenced |
| 9 Walt Whitman | you deeply |
| 10 Mark Twain | 22 A playmate of younger days |
| 11 Rudyard Kipling | 23 A high-school companion |
| 12 Charles Kingsley | 24 One of your relatives |

10 WRITTEN EXERCISE: WRITING A LETTER CONCERNING BIOGRAPHY

Write a letter to the editor of any one of the papers published in your vicinity. In that letter give an account of the life and the work

of one of the persons indicated below and of your impressions of that person:

- 1 A former teacher.
- 2 One of the most prominent graduates of your school.
- 3 A leading statesman.
- 4 A great inventor.
- 5 An explorer.
- 6 A brave man.

11 WRITTEN EXERCISE: TELLING ABOUT A MAN'S LIFE

Write an account of the life of Abraham Lincoln, basing what you say on the following notes written by Lincoln himself:

"I was raised to farm work, which I continued till I was twenty-two. At twenty-one I came to Illinois, and passed the first year in Macon County. Then I got to New Salem, at that time in Sangamon, now in Menard, County, where I remained a year as a sort of clerk in a store. Then came the Black Hawk War, and I was elected a captain of volunteers—a success which gave me more pleasure than any I have had since. I went through the campaign, ran for the Legislature the same year (1832), and was beaten—the only time I have ever been beaten by the people. The next and three succeeding biennial elections I was elected to the Legislature. I was not a candidate afterwards. During this legislative period I had studied law, and removed to Springfield to practice it. In 1846 I was once elected to the lower House of Congress, but was not a candidate for re-election. From 1849 to 1854, both inclusive, practiced law more assiduously than ever before. Always a Whig in politics, and generally on the Whig electoral tickets, making active canvasses. I was losing interest in politics, when the repeal of the Missouri Compromise aroused me again. What I have done since then is pretty well known.

"If any personal description of me is thought desirable, it may be said, I am, in height, six feet four inches nearly; lean in flesh, weighing, on an average, one hundred and eighty pounds; dark complexion, with coarse black hair, and gray eyes."

LESSON XXXIV

TELLING ABOUT CHARACTER

QUESTIONS CONCERNING CHARACTER ARE COMMON

"What was the character of Benjamin Franklin?"

"What was the character of Napoleon?"

"What is the character of Prince John in *Ivanhoe*?"

Every day the teachers of English, the teachers of history, the teachers of Latin or of French or of Spanish or of some other subject, ask questions concerning character.

GO DIRECTLY TO THE POINT

The best way to answer any of these questions is to go directly to the point. Repeat the words of the question and add other words, or groups of words, to indicate the substance of what you have to say.

"Benjamin Franklin was remarkably honest and clever."

"Napoleon was noted for his ambition."

"Prince John, in *Ivanhoe*, is represented as a wicked, selfish ruler and a conspirator for the throne of England."

GIVE DETAILS IN SUPPORT OF GENERAL STATEMENTS

When you have summed up the heart of what you have to say, support your statements by giving details. If you have said, "Benjamin Franklin was honest and clever," tell incidents to illustrate Franklin's honesty and cleverness. Plan a fully developed answer.

INCLUDE ALL PRINCIPAL POINTS

Use the following questions as a guide in telling about the character of any person.

- 1 For what is the person most noted?
- 2 What is the most notable feature of his character?
- 3 What is his personal appearance?
- 4 What education, training, or experience affected him?
- 5 What work did he accomplish?
- 6 What is your personal impression of him?

EMPHASIZE SIGNIFICANT ACTIONS

Any person, whether a living person, a historical character, or a fictitious character, is noted for certain deeds that stand out more significantly than others. It is these significant actions, and particularly their effect, that you must emphasize.

Portia, in *The Merchant of Venice*, appears first as a witty and aristocratic young woman; then as a romantic person; then as a quick-witted, clever-minded supporter of her husband's friend, and lastly as a mischievous player of pranks. Youth and cleverness appear in everything that she does. The proper telling of what she does reveals her character and enables you to say: "Portia is marked by youth and cleverness."

1 WRITTEN EXERCISE: EMPHASIZING SIGNIFICANT ACTIONS

Write a character sketch of one of the following, or of some other person in whom you are interested. Emphasize the significant features of character.

- | | |
|----------------|-----------|
| 1 Julius Cæsar | 3 Shylock |
| 2 Cassius | 4 Jessica |

5	Launcelot Gobbo	13	A person of good judgment
6	A street-car conductor	14	A humorous person
7	A railroad engineer	15	A gentleman
8	The grocer	16	A born leader
9	The cook	17	A good comrade
10	The auctioneer	18	A tactful person
11	A patriotic man of to-day	19	A good adviser
12	An ingenious man	20	A sympathetic friend

EMPHASIZE CHIEF CHARACTERISTICS

Sometimes speak at great length concerning your hero's chief characteristics:

- 1 His general characteristics.
- 2 His ideals.
- 3 His ability.
- 4 His altruism.
- 5 His personal peculiarities.
- 6 His first aims.
- 7 His final aims.

HERE IS A GOOD CHARACTER SKETCH WRITTEN BY A HIGH-SCHOOL PUPIL

I have had many teachers during my eleven years of school, but the memory of my relations with Mr. X is most cheerful and refreshing. To me Mr. X represents the ideal toward which all teachers should strive.

Mr. X was my teacher of science in public school,—a man patient at the stupidity of some, delighted with the quickness of others, and free-and-easy-going with the rest of us. He was probably the best teacher in the school.

Mr. X has a gentle persuasion that induced any willing one in his classes to become a good student. He placed no restraint on our conduct in the classroom, and yet saw to it that no disturbances were made by pupils.

I can't explain why, but as soon as we came into his room,

its inexplicable atmosphere and the presence of Mr. X tended to subdue us to a quiet willingness to settle down to business.

Unlike most teachers, Mr. X was interested in the individual student. If you were to confide to him your secret dreams and ambitions he would offer you suggestions, and advise you in a kind, fatherly manner.

We who were interested in delving into the mysteries of science were accustomed to stay in his room after dismissal at three. There he was wont to enlarge our knowledge by wonderfully interesting talks on practically every subject.

Even now, when I look back at it, the man's knowledge appears gigantic, colossal,—and yet he had a way that rendered all he told us ridiculously simple and easy to grasp.

On Saturdays, if the weather was bad, he would take us to the Museum of Art or to the Museum of Natural History. There he would explain all the exhibits.

If the weather was bright and sunny, he would take us on "hikes," on the Palisades or in Westchester County.

I remember him so well,—his huge, muscular frame; his ruddy, cheerful countenance, smiling from behind tortoise-shell glasses; his walking-stick with a gold head; and our group of boys around him. Everything he touched assumed new interest.

His relations with us were not confined to intellectual pursuits. I remember on Field Day how he taught us to row in the little lake, and how he swung the bat in our baseball game until the sweat rolled down his beaming face.

On certain afternoons he volunteered to take charge of the school's recreational centre,—and the recreation work went without a squabble.

When we graduated, we were at a loss what to present him as a token of affection. Finally we decided on an expensive French brier pipe. Later I found he had never smoked in his life, but would you imagine it?—I can never forget the way he thanked us. He nearly cried as he patted every head and shook every hand effusively, bubbling over with words. He didn't "let on" to us that he had no use for the pipe. It was just his way.

If you write about King Henry V, as he is presented in Shakespeare's *Henry V*, tell about King Henry's great energy, his royal dignity, and his power of leadership. Emphasize his ideals, his desire for honest judgment and fair treatment, and his wish to serve his country to the full extent of his power. Speak of his willingness to put aside all thought of self, and to think of his country, of the army under his command, and of individual soldiers in his army. Add information concerning his peculiarities, his willingness to take part in rough jokes with the soldiers, his inability to speak correct French, and his bluff courtship. Tell of his desire to put aside any thought of revenge for the insult given him by the French, and emphasize his aim to bring under the English power those lands that he believed belonged to the English, and of his final aim to bring about lasting peace between France and England.

2 WRITTEN EXERCISE: EMPHASIZING CHARACTERISTIC IDEALS
AND AIMS

Write a character sketch of one of the following, or of some other person in whom you are interested. In your first sentence summarize character. In later sentences speak of ideals and aims.

- | | |
|----------------------------|--|
| 1 Portia | 12 A popular student |
| 2 Bassanio | 13 A school leader |
| 3 Quentin Durward | 14 A remarkable debater |
| 4 Ivanhoe | 15 The captain of a team |
| 5 Richard the Lion Hearted | 16 A leading athlete |
| 6 Brutus | 17 The head of the student's
organization |
| 7 Marc Antony | 18 A cheer leader |
| 8 Rosalind | 19 A social leader |
| 9 Orlando | 20 A prominent graduate |
| 10 Touchstone | 21 A former teacher |
| 11 A football hero | |

INDICATE CHARACTER BY TELLING OF PERSONAL APPEARANCE

We look at a person and say to ourselves, "He's a good fellow," or, "I don't like his looks." On the stage the dress and make-up of a character reveal much. Little matters of personal appearance are most significant. The cut of a garment, the style of clothing, details in facial appearance, all reveal details of appearance and lead us to draw conclusions.

A CHARACTER SKETCH BASED ON APPEARANCE

How quickly the following character sketch from *Ivanhoe* reveals the character of the wicked knight, Front-de-Bœuf:

Front-de-Bœuf, a tall and strong man, whose life had been spent in public war or in private feuds and broils, and who had hesitated at no means of extending his feudal power, had features corresponding to his character, and which strongly expressed the fiercer and more malignant passions of the mind. The scars with which his visage was seamed would, on features of a different cast, have excited the sympathy and veneration due to the marks of honorable valor; but, in the peculiar case of Front-de-Bœuf, they only added to the ferocity of his countenance, and to the dread which his presence inspired. This formidable baron was clad in a leathern doublet, fitted close to his body, which was frayed and soiled with the stains of his armor. He had no weapon, excepting a poniard at his belt, which served to counterbalance the weight of the bunch of rusty keys that hung at his right side.

3 WRITTEN EXERCISE: TELLING OF PERSONAL APPEARANCE

Write a character sketch of one of the persons named below, or of any other person in whom you are interested, without telling anything

in so many words concerning character. Make your description of the person's appearance reveal his character.

- | | |
|-----------------------|--|
| 1 A peddler | 12 A good comrade |
| 2 A tramp | 13 A person ready to resist
any one |
| 3 A farmer | 14 A hard worker |
| 4 A milkman | 15 One who is very determined |
| 5 A railroad engineer | 16 A dreamer |
| 6 A factory worker | 17 A frivolous person |
| 7 A soldier | 18 One who is dishonest |
| 8 A natural leader | 19 One who is naturally kind |
| 9 A minister | 20 A methodical person |
| 10 An old man | 21 An ideal leader |
| 11 A careless person | |

TELL OF EDUCATION AND EXPERIENCE

The influences that have made a person are always worth considering. Every one is, in part, the result of his own efforts and, in part, the result of circumstances.

Among the influences that make character, education is most prominent. To say that a person is a graduate of an institution of learning is to say something very definite about him. He may be either good or bad in character, but the fact of his education counts for much.

The circumstances or experiences of life count for as much as does education. When we say that Longfellow was a graduate of Bowdoin College, and that he was a Professor of Languages in Harvard, we tell much concerning Longfellow's scholarly nature and his interest in language and literature. When we say that Burns was born amid scenes of peasant life, and that he grew to manhood among the rude but honest and simple people of the Scotch countryside, we tell a great deal concerning him.

4 WRITTEN EXERCISE: EMPHASIZING EDUCATION AND EXPERIENCE

Write part of a character sketch of one of the following, or of some other person who interests you. In your sketch emphasize the education, the circumstances, and the influences that were most deeply influential in shaping character.

- | | |
|-----------------------------------|----------------------------------|
| 1 John Greenleaf Whittier | 11 A prominent alumnus |
| 2 William Cullen Bryant | 12 A scholarly teacher |
| 3 Nathaniel Hawthorne | 13 A good workman |
| 4 James Russell Lowell | 14 A good salesman |
| 5 Mark Twain | 15 An expert mechanic |
| 6 Henry Wadsworth Long-
fellow | 16 A good singer |
| 7 Oliver Wendell Holmes | 17 A good violinist |
| 8 Ralph Waldo Emerson | 18 A good chess player |
| 9 Harriet Beecher Stowe | 19 A good story writer of to-day |
| 10 Edgar Allan Poe | 20 A prize winner |
| | 21 A good cook |

EMPHASIZE YOUR PERSONAL IMPRESSIONS

Last of all, in writing a character sketch, emphasize your personal impressions of the character. In connection with this you may, if you wish, tell what some one else has said, and then add your own opinion. In this final expression of opinion, be extremely personal. Base what you say on emotion rather than on hard, cold facts.

A PERSONAL IMPRESSION

See how personally, and how emotionally, Washington Irving ends his sketch of *The Royal Poet*, King James I of Scotland:

Others may dwell on the illustrious deeds of James as a warrior and a legislator; but I have delighted to view him merely as the companion of his fellow-men, the benefactor of the human heart, stooping from his high estate to sow the sweet

flowers of poetry and song in the paths of common life. He was the first to cultivate the vigorous and hardy plant of Scottish genius. . . . He contributed greatly to improve the national music; and traces of his tender sentiment and elegant taste are said to exist in those witching airs, still piped among the wild mountains and lonely glens of Scotland. He has thus connected his image with whatever is most gracious and endearing in the national character; he has embalmed his memory in song, and floated his name down to after ages in the rich streams of Scottish melody. The recollection of these things was kindling at my heart, as I paced the silent scene of his imprisonment. I have visited Vacluse with as much enthusiasm as a pilgrim would visit the shrine at Loretto; but I have never felt more poetical devotion than when contemplating the old tower and the little garden at Windsor, and musing over the romantic loves of the Lady Jane, and the Royal Poet of Scotland.

5 WRITTEN EXERCISE: EMPHASIZING PERSONAL FEELING

Write the last paragraph of a character sketch of one of the following, or of any other person who interests you:

Emphasize your own feelings concerning the character. Quote, if you wish, from what some one else has said. Give full expression to your own views.

- | | |
|----------------------------|---------------------------|
| 1 John Paul Jones | 14 An influential teacher |
| 2 General Francis Marion | 15 A little child |
| 3 Paul Revere | 16 A friendly person |
| 4 The Marquis de Lafayette | 17 A wise adviser |
| 5 George Washington | 18 A successful person |
| 6 John Hancock | 19 A skilful person |
| 7 Patrick Henry | 20 An old person whom you |
| 8 Benjamin Franklin | admire |
| 9 General Nathaniel Greene | 21 An altruist |
| 10 "Mad" Anthony Wayne | 22 A musician |
| 11 Your father | 23 An author |
| 12 Your mother | 24 A sympathetic person |
| 13 A boon companion | 25 A popular leader |

LESSON XXXV

WRITING A MEDITATION

A MEDITATION BY ROBERT LOUIS STEVENSON

"Surely of all smells in the world, the smell of many trees is the sweetest and most fortifying. The sea has a rude, pistoling sort of odor, that takes you in the nostrils like snuff, and carries with it a fine sentiment of open water and tall ships; but the smell of a forest, which comes nearest to this in tonic quality, surpasses it by many degrees in the quality of softness. Again, the smell of the sea has little variety, but the smell of a forest is infinitely changeful; it varies with the hour of the day not in strength merely, but in character; and the different sorts of trees, as you go from one zone of the wood to another, seem to live among different kinds of atmosphere. Usually the resin of the fir predominates."

In such words Robert Louis Stevenson, in *An Inland Voyage*, tells of his delight in the odor of the trees,—a delight that he had felt many times and that gave him pleasure to record. As he wrote he must have thought of the forest in which he had been,—perhaps of many forests. He goes on to say much more concerning trees. Among other things he says:

"I wish our way had always lain among woods. Trees are the most civil society. . . . Acres and acres full of such patriots contiguously rooted, their green tops billowing in the wind, their stalwart younglings pushing up about their knees: a whole forest, healthy and beautiful, giving color to the light, giving perfume to the air. what is this but the most imposing piece in nature's repertory?"

It was probably almost as delightful for Stevenson to write of his love for the trees and the forest as it was for him to ramble among beautiful trees, or to go through some old forest.

A MEDITATION IS WRITTEN PURELY FOR SELF-EXPRESSION

Sometimes we write to tell the news; sometimes to tell a story; sometimes we try to convince people that our way of looking at things is wise; sometimes we write to give our readers a picture of what we have seen, whether that be a dress, a hat, a room, or a landscape; sometimes we explain what may puzzle others.

When we write a meditation such as Stevenson wrote, we do not write specifically for any of the purposes just named. We write largely for the sake of self-expression. We all have experienced or felt something that deeply interests us, and we wish to interest some one else,—most of all, to communicate our emotions.

A MEDITATION CARRIES PERSONALITY

The most common opportunity for communicating emotion comes when we write letters. If we write nothing else but a sort of diary of what we have done, we may deeply interest those to whom we write, for our correspondents wish to know what we have been doing. If we go further and let our readers know just what we have been thinking about, and just what emotions we have on various subjects, we come into closer relations with our correspondents. We express individual personality and are, as it were, with our friends.

When people read Stevenson's essays, or the essays

of any other good writers,—such as Oliver Wendell Holmes, Charles Dudley Warner, or Henry van Dyke, they have a sense of personal presence. They feel as though the writer were with them in person. That is the effect you wish to produce when you write a meditation.

1 WRITTEN EXERCISE: WRITING A MEDITATION

Write a friendly letter, in one paragraph of which you express your feelings on one of the following subjects, or on any other subject that interests you.

- | | |
|-------------------|------------------------|
| 1 A sunset | 11 Clouds |
| 2 A path | 12 A little brook |
| 3 A river | 13 The seashore |
| 4 A bay | 14 A lake |
| 5 A harbor | 15 Snow crystals |
| 6 A mountain | 16 Frost on the window |
| 7 A valley | 17 Autumn leaves |
| 8 An old house | 18 Spring flowers |
| 9 A village | 19 A stormy day |
| 10 A country road | 20 A great wind |

WRITE ON SUBJECTS THAT IMPRESS YOU

Every day you see things that lead you to meditation,—things that:

- 1 Make you wonder.
- 2 Make you laugh.
- 3 Make you admire beauty.
- 4 Make you feel deep respect or awe.
- 5 Make you have a sense of mystery.
- 6 Make you feel sympathetic or tender.
- 7 Make you feel sorrowful.
- 8 Make you feel anger.

- 9 Make you feel contempt.
- 10 Make you have fear.

Much of the pleasure of life lies in thinking about the subjects that fall under the divisions just named. As you go through a day such subjects make the deepest impressions upon you. They reveal to you your real self. By writing on such subjects you can reveal your real self to your friends.

2 WRITTEN EXERCISE: EXPRESSING WONDER

Write a meditation on one of the following subjects, or on any other subject that interests you. Express your emotions, particularly your wonder, so that your friends will feel as you do.

- | | |
|---------------------------------|-----------------------------------|
| 1 The making of a high building | 11 Organ music |
| 2 The effect of dynamite | 12 A violin selection |
| 3 The drilling of a well | 13 The sound of a murmuring brook |
| 4 The action of a compass | 14 Wheat bending in the wind |
| 5 An X-ray photograph | 15 A crowd of people |
| 6 A telescope | 16 An open fire |
| 7 A microscope | 17 Shadows on mountains |
| 8 An orchestra | 18 A spider-web |
| 9 Moving-pictures | 19 Kittens |
| 10 An aeroplane | 20 A mouse's nest |

MAKE FULL USE OF DESCRIPTION AND EXPLANATION

In order to develop your subject, use both description and explanation. Write just enough description to present a picture of your subject. Do not make your description so long that it will be more important than your thought.

Write just enough to make your thought clear. Explain how your subject acts, or why it acts, so that

your reader will know what aroused your emotions. Do not make your explanation so long that it will become more important than your thought.

3 WRITTEN EXERCISE: EXPRESSING A SENSE OF BEAUTY

Write a meditation on one of the following subjects, or on any other subject that interests you. Express your sense of beauty. Make use of description in order to emphasize your thought.

- | | |
|----------------------------|------------------------------|
| 1 An opening in a forest | 11 A graceful bridge |
| 2 A park in a city | 12 A winding road |
| 3 A view on a foggy day | 13 Waves in the sunlight |
| 4 A scene from a window | 14 A star-lit night |
| 5 A view from a high point | 15 Moonlight in the country |
| 6 A scene at a dance | 16 Beautiful horses |
| 7 The interior of a church | 17 A stately building |
| 8 A beautiful picture | 18 The moon shining on water |
| 9 The exterior of a house | 19 An oriental rug |
| 10 Clouds at sunrise | 20 Beautiful carvings |

TELL STORIES AS A MEANS OF EMPHASIS

If you wish, you may tell short stories or anecdotes to develop your thought. Tell stories in such a way that they will be subordinate to the thought, and will not be important in themselves.

4 WRITTEN EXERCISE: WRITING A HUMOROUS MEDITATION

Write a humorous meditation on one of the following subjects. Use description, explanation, or story-telling as an aid in developing your thought.

- | | |
|---------------------------|------------------------------|
| 1 At a country fair | 8 In the automobile |
| 2 Going to the "movies" | 9 In the lunch-room |
| 3 At the auction | 10 In the store window |
| 4 In the schoolroom | 11 The bright pupil |
| 5 On the street | 12 The hungry person |
| 6 At the railroad station | 13 The one who always inter- |
| 7 On the train | rupts |

- | | |
|--------------------------|------------------------|
| 14 The meek freshman | 18 Giggling girls |
| 15 The proud senior | 19 The one who forgets |
| 16 The important visitor | 20 Little brothers |
| 17 My angry parent | 21 Overgrown |

USE ARGUMENT ONLY AS A MEANS OF EMPHASIS

Sometimes a written meditation has place for gentle argument,—not for cold, logical argument for the sake of convincing, but for mild argument to emphasize your thought.

5 WRITTEN EXERCISE: EXPRESSING SYMPATHY

Write on one of the following subjects, or on any other subject that interests you. Express sympathy or pity. Use description, explanation, story-telling, or argument as an aid in developing thought.

- | | |
|---------------------|----------------------------|
| 1 A blind man | 11 A baby |
| 2 A cripple | 12 Hens in a crate |
| 3 An orphan | 13 A muzzled dog |
| 4 A sick person | 14 An elephant in a circus |
| 5 A deaf person | 15 A chained parrot |
| 6 An injured person | 16 Overworked horses |
| 7 A stray dog | 17 A stray cat |
| 8 A trapped animal | 18 Flies on fly paper |
| 9 A bird | 19 Goldfish |
| 10 A fish | 20 Mice |

PRESERVE PROPER DIGNITY

Personal dignity, such as characterizes the writer, should characterize a meditation. That dignity should be most notable when the subject is noble or lofty.

6 WRITTEN EXERCISE: WRITING ON A LOFTY SUBJECT

Write a meditation on one of the following subjects, or on any other subject that interests you. Express your best self. Write in language that will harmonize with your thought.

- | | |
|-------------|-------------------|
| 1 The stars | 3 A thunder-storm |
| 2 The ocean | 4 The mountains |

- | | | | |
|----|----------------------------|----|---------------------------|
| 5 | The world of the telescope | 11 | Cliffs by the sea |
| 6 | A beautiful sunset | 12 | Solitude |
| 7 | A moonlit night | 13 | Loyalty to country |
| 8 | Beautiful music | 14 | Desire to give service |
| 9 | A crystal | 15 | A sense of worship |
| 10 | A great cave | 16 | Companionship with Nature |

7 ORAL EXERCISE: WRITING A MEDITATION

What characteristics of the writers are made evident in the following selections?

"Not to mention riches and honor, even food and raiment are not to be come at without the toil of the hands and sweat of the brows. Providence furnishes materials but expects that we should work them up ourselves. The earth must be labored before it gives its increase, and when it is forced into its several products, how many hands must they pass through before they are fit for use! Manufacturers, trade, and agriculture naturally employ more than nineteen parts of the species in twenty: and as for those who are not obliged to labor, by the condition in which they are born, they are more miserable than the rest of mankind unless they indulge themselves in that voluntary labor which goes by the name of exercise."—Addison's *Sir Roger de Coverley Papers*.

"On Sunday afternoon the city pours forth its legions to breathe the fresh air and enjoy the sunshine of the parks and rural environs. Satirists may say what they please about the rural enjoyments of a . . . citizen on Sunday, but to me there is something delightful in beholding the poor prisoner of the crowded and dusty city enabled thus to come forth once a week and throw himself upon the green bosom of nature. He is like a child restored to the mother's breast; and they who first spread out these noble parks and magnificent pleasure grounds which surround this huge metropolis, have done at least as much for its health and morality as if they had expended the amount of cost in hospitals, prisons and penitentiaries."—Irving's *Sketch-Book*.

LESSON XXXVI

GIVING AN OPINION

THE WORLD WANTS ADVICE

"Say, can you tell me a good place for a camp?"

"Where would you go for a canoe trip, if you were I?"

"What's the best place for a hockey match?"

"Do you know a good book to read?"

What a lot of advice the world wishes! Some one is always asking our opinion,—our advice. The request implies a compliment, for it shows faith in our wisdom.

That faith in our wisdom will be increased if we give answers wisely. The world has the highest respect for any person whose opinion is almost always worth finding out. He is a wise man indeed who never gives an opinion that will lead others astray.

On the other hand, that faith in our wisdom will be decreased if we give answers that lead people into misfortune. No one has much respect for any one whose opinions are almost always wrong.

The object of this lesson is to give directions for the speaking, or the writing, of well-based opinions that will be of benefit to other people.

SPEAK FROM ACCURATE KNOWLEDGE

In giving an opinion, as in saying or writing anything else, be strictly honest. Do not pretend to know more than you actually do know. Confine yourself to the

facts in the case. If you have no information on a subject, say so immediately. If you give your opinion as a mere hazard or guess, say plainly that your opinion is nothing more than a guess. Say that it is just as likely to be wrong as it is to be right.

Confine yourself strictly to the facts in the case. Do not exaggerate, nor lead to a false impression that anything is better, or worse, or more difficult, or more expensive, or cheaper, or more "anything" than it really is. Tell the truth and nothing but the truth.

1 ORAL EXERCISE: GIVING AN OPINION WITHOUT EXAGGERATION

Give a limited opinion, without any exaggeration whatever, on one of the following subjects or on some other subject that interests you:

- | | |
|---|---|
| 1 What college do you think the best college for you? | 6 What is the best kind of stove? |
| 2 What is a good book to read? | 7 Is a fireplace worth while? |
| 3 Where is the best place for a football game? | 8 What methods of advertising are most effective? |
| 4 What is the best kind of canoe? | 9 What is the best bicycle? |
| 5 What is the best kind of fountain pen? | 10 What is your opinion of wool embroidery? |
| | 11 What are the best flowers for a small garden? |

CONSIDER BOTH SIDES OF A QUESTION

Every question has two sides. There is a saying that there is something bad in the best of us, and something good in the worst of us. When you are asked to give an opinion on any subject, you are really asked to consider both sides of the subject,—the good side and the bad side,—and to draw a conclusion. Therefore, in giving an opinion, show that you have considered

both sides. Admit frankly anything that is bad, and emphasize strongly anything that is good.

Suppose some one asks you: "Where is the best place for skating?" You may answer: "Turner's Pond is the best place for skating. It's a hard place to reach, and it takes a long time to go there, but the ice is perfectly safe and isn't a bit rough. Besides, not many go there and there is plenty of room."

Such an answer, given in colloquial or every-day English, fulfils all the requirements for the proper giving of an opinion.

The first sentence repeats the words of the question. The remainder of the answer shows that you considered both sides of the question, and that you arrived at a definite conclusion.

In writing an opinion follow these directions:

- 1 In your first sentence repeat the words of the question.
- 2 Show that you considered both sides of the case.
- 3 Admit whatever may lead others to think differently than you do.
- 4 Give strong emphasis to your own opinion.

2 WRITTEN EXERCISE: CONSIDERING BOTH SIDES

Write an answer to one of the following questions, or to any other question that interests you. Repeat the words of the question. Consider both sides of the case. Admit opposing facts or views. Emphasize your own opinion:

- | | |
|---|---|
| 1 What is the best kind of magazine for high school students to read? | 3 What course of study do you advise me to take? |
| 2 What is the best kind of tent for a canoe trip? | 4 At what hotel should I stop? |
| | 5 What is the best material for a new outing dress? |

- | | | | |
|---|-------------------------------------|----|---|
| 6 | What is the most comfortable bed? | 9 | What is the best dictionary for school use? |
| 7 | What is the best way to make jelly? | 10 | What is the best kind of lunch? |
| 8 | What is the best candy? | 11 | What is the best baseball? |

GIVE SUFFICIENT SUPPORTING DETAILS

An opinion is seldom worth much, unless supported by details that tend to prove that it is a wise opinion. Then, too, the opinion of one person is not as valuable as that of another person. It may be necessary for one person to give more details than another need give. The opinion that a trained athlete expresses when he sees an athletic exhibition, is much more likely to be a well-considered opinion than is the opinion of a spectator who has had no training in athletics. Whoever you are, and whether or not you have a reputation that makes your opinion worth listening to, reinforce your opinion by giving supporting details. If your subject is of slight importance, give few details. If it is highly important, give many details.

If some one asks which of several stores it is advisable to patronize, you may answer briefly, if the purchase is to be of slight importance; or at great length if the purchase is to be important. If some one asks you to select the best composition from a number of school compositions, you should give enough details to show that you have considered all the compositions, and that you have made a wise selection.

In giving an opinion add supporting details in accordance with the importance of your subject-matter. Do not give too many details when expressing an opinion

on a trivial matter, and do not give too few details when expressing an opinion on an important matter.

3 WRITTEN EXERCISE: GIVING SUFFICIENT DETAILS

Imagine that some one has written to you asking you to express your opinion on one of the following questions, or on any other question that interests you. Write an answer in proper letter form. Add as many supporting details as the subject demands.

- 1 Do you advise me to go on a canoe trip, or to camp two weeks in one place?
- 2 What is the best amusement for a dozen small children at a party?
- 3 What kind of skates are the best for use in playing hockey?
- 4 What is the best kind of Christmas present?
- 5 What is the best diet for a football player?
- 6 What is the best way to memorize selections?
- 7 What is the best time of day for a baseball game?
- 8 What is the best wood for a baseball bat?
- 9 What kind of pocket knife is most useful?
- 10 What is the best kind of perfume?

GIVE DEFINITE EXAMPLES

Sometime, instead of presenting details, and sometimes in addition to presenting details, it is good to give specific examples to illustrate your meaning. In this connection a specific example is a definite illustration in support of an opinion.

Some one may ask you to advise him whether to study law or medicine. Express your opinion first, and then add details that will show the interest or the value of the work that you recommend. Then, to enforce your point still further, tell about the happiness or the successful career of some man eminent in the profession

that you recommend. Your opinion, with the details that you give, and with the very specific example that you add, will be most convincing.

4 WRITTEN EXERCISE: GIVING A SPECIFIC EXAMPLE

Imagine that some one has written to you asking your opinion on one of the following questions, or on any other question that interests you. Write an answer in proper letter form. Give as many supporting details as the subject demands. Add a specific example that will reinforce your opinion:

- 1 What are the advantages of studying law?
- 2 What sort of story is best for a school paper?
- 3 What are the advantages of studying medicine?
- 4 What is the best food for canary-birds?
- 5 What are the advantages of going to college?
- 6 What is the best way to select "Editors" for a school paper?
- 7 What are the advantages of a high-school education?
- 8 What is the best way to take care of gold fish?
- 9 What are the advantages of entering business?
- 10 What is the best method of taking notes?

REFER TO AUTHORITY

Since the opinion of an ordinary person usually does not carry great weight, it is wise to refer to some one who is a real authority.

If you fell into a dispute concerning a rule in algebra you would refer to a text-book in algebra rather than to the unsupported opinion of any member of your class.

In every kind of work there are men who are thoroughly informed, whose words are authoritative. Such persons have made public speeches, or have written in periodicals, or in authoritative books, including, of course, encyclopædias and other works of reference. It is not at all difficult to find what they have said.

When you express your opinion on any subject of importance, reinforce your opinion by referring to some real authority. The greater use you make of reference to authority, the greater respect you will gain for your opinions. A person who makes constant use of reference to authority checks himself from making serious mistakes, and thereby increases respect for his own opinions.

5 WRITTEN EXERCISE: REFERRING TO AUTHORITY

Imagine that some one has written to you asking your opinion on one of the following questions, or on any other question that interests you. Write an answer in proper letter form. Add as many supporting details as the subject demands. Give a specific example, if you think best. Then make some reference to an authority who will reinforce your opinion.

- 1 What kinds of subjects are best for school compositions?
- 2 What is the best light by which to study?
- 3 What is the cause of the Mississippi floods?
- 4 What is the best way to pose for a picture?
- 5 What plays of Shakespeare are most worth reading?
- 6 What is the best way to learn to dance well?
- 7 What preliminary training is necessary for a baseball player?
- 8 What is the best sort of subject for a debate?
- 9 What modern book would make a good present for a boy or for a girl fourteen years old?
- 10 What is the best kind of play for school production?
- 11 Are the "movies" beneficial or harmful?
- 12 How can the number of automobile accidents be decreased?
- 13 Are there too many or too few holidays?
- 14 Should pupils, during the months when they are attending school, accept employment in stores, offices, and factories?
- 15 Is it worth while to collect stamps?
- 16 What sort of cartoons are worthy of praise?
- 17 Who wrote the best detective stories?

LESSON XXXVII

ENFORCING OPINION

MAKE YOUR THOUGHT EMPHATIC

"I remember almost every word he said. He had a way of speaking that made me listen."

"I couldn't forget the story if I tried to. It was different from any other story I ever read."

It is not easy to make the one to whom you speak or write think about what you say. You must make your thought strike home. You must be interesting and emphatic.

1 ORAL EXERCISE: EMPHASIS IN ADVERTISING

1 Clip from periodicals one or two advertisements that are unusually emphatic. Tell what gives the emphasis.

2 Name five methods of making an advertisement effective in wording. Explain the five methods to the members of your class. Illustrate every method by a quotation from an advertisement.

USE REPETITION

"Fire! fire! fire!" some one cries when he discovers a blaze in a building. He repeats his words for emphasis. When you try to memorize a selection you repeat the selection again and again. Repetition makes an impression and aids you to remember. Repeat either words or thoughts when you write, and you may increase emphasis.

If you merely repeat words, you may produce a monotonous effect, but if you repeat thoughts in new words you may gain good effect.

2 WRITTEN EXERCISE: PRODUCING EMPHASIS BY REPETITION

Write a paragraph on one of the following subjects. Produce emphasis by repetition.

- | | |
|-------------------------------------|-----------------------------------|
| 1 The need of promptness | 10 Vacation is a time of de- |
| 2 The value of neatness | light |
| 3 Care in penmanship | 11 The value of good position |
| 4 The importance of cleanliness | 12 The use of book straps |
| 5 Politeness is worth while | 13 The effect of deep breathing |
| 6 One should be kind to animals | 14 Correct speech |
| 7 The sunset is beautiful | 15 Advantages of high-school life |
| 8 Moonlight gives a charming effect | 16 The use of a typewriter |
| 9 Haste makes waste | 17 Unconscious selfishness |
| | 18 Lend a hand |
| | 19 The fly in the ointment |
| | 20 Work, for the night is coming |

GIVE SPECIFIC ILLUSTRATIONS

A general statement has slight emphasis, unless the reader thinks of specific illustrations that support it. Do not expect a reader, unaided, to think of specific illustrations. He may not think of any at all. Give at least one strong specific illustration for every general statement that you make. In the following paragraph the first sentence is a general statement. It is supported by a specific example.

It is possible for even the youngest student to win high honors. Three years ago the winner of the championship in our interclass debating was Richard Leland,—then a freshman.

3 WRITTEN EXERCISE: PRODUCING EMPHASIS BY GIVING A SPECIFIC ILLUSTRATION

Write a paragraph on one of the following subjects. In the first part of your paragraph make a general statement. Emphasize the general statement by giving a specific illustration.

- 1 Practice makes perfect.
- 2 Look before you leap.
- 3 Gather rosebuds while you may.
- 4 Honesty is the best policy.
- 5 It's a long road that has no turning.
- 6 Labor conquers everything.
- 7 A miss is as good as a mile.
- 8 Pack your troubles in your old kit bag, and smile, smile, smile.
- 9 A fool and his money are soon parted.
- 10 Don't look for the gold at the end of the rainbow.

MAKE A QUOTATION

A specific illustration may be a quotation of any kind, whether from books, periodicals, letters, or casual speech. It will have power in proportion to the authority of the person whom you quote.

Every one knows that our alumni keep up interest in the school. A letter from the Secretary of our graduates now in Cornell—"Dutch" Hinton,—our great pitcher two years ago,—says: "We get together every week and talk over old times. Tell us who is planning to come to Cornell, and we'll help him get started."

4 WRITTEN EXERCISE: PRODUCING EMPHASIS BY MAKING A QUOTATION

Write a paragraph or two on one of the topics named below. Make a general statement, and then enforce it by making a quotation.

- | | |
|--------------------------------|--------------------------|
| 1 Longfellow loved children. | 3 Whittier wrote against |
| 2 Lowell loved natural beauty. | slavery. |

- | | | | |
|----|---|----|---|
| 4 | Bryant was a lover of the woods. | 12 | Our State has many places of historic interest. |
| 5 | Poe wrote most musical verse. | 13 | Our graduates have won high honors. |
| 6 | Hawthorne wrote about old New England. | 14 | Laboratory work is interesting. |
| 7 | Emerson wrote many wise sayings. | 15 | Life is full of opportunities. |
| 8 | Thoreau was a keen observer. | 16 | Our library has interesting books. |
| 9 | John Burroughs was a student of nature. | 17 | The weather is unusual. |
| 10 | Walt Whitman admired Lincoln. | 18 | The school has seen many changes. |
| 11 | Training is necessary for athletic success. | 19 | Prominent people are interested in our school. |
| | | 20 | Study fits one for work in later life. |

GIVE MOST SPACE TO WHAT IS MOST IMPORTANT

When you make an important statement give it a comparatively large amount of space. A reader assumes that you give most space to your most important thought.

In the following paragraphs the writer emphasizes the value of order during a fire drill:

The rapidity with which the students left the building on October 7, when the fire alarm sounded,—this time for a real fire, though a slight one, caused by the upsetting of a can of oil in the forge shop,—shows how easily every one could escape if there were a serious fire.

Ten seconds after the ringing of the third gong, lines of pupils were marching out of both entrances to the building.

The teachers led their classes to places far from the school and held the lines in order.

When the firemen came they found the roadways cleared so that the fire-engines could come into place without difficulty.

During the time the firemen were at work, the pupils remained in line, making no noise, and creating no confusion.

When the fire had been put out, teachers were stationed in the building to aid in the proper passing of lines, and all returned to their rooms.

If a serious fire occurs we shall certainly escape.

**WRITE THE PRINCIPAL THOUGHT WHERE IT WILL
BE MOST EMPHATIC**

If you place a thought first in a sentence, or in a paragraph you emphasize that thought, because you make it appeal to your readers immediately.

A repetition of last year's victory at Princeton is the hope of every student.

If you place your principal thought last you can produce a climax, and thus leave a strong impression on the reader's mind.

There was a giggle, then another,—then all eyes turned upward. There stood the chairman looking surprised and solemn and wondering. Then he, too, looked up, and his features relaxed into a smile. There above him, perched on the moulding near the ceiling, was a tiny mouse, the centre of observation.

**5 WRITTEN EXERCISE: EMPHASIZING THE PRINCIPAL
THOUGHT**

Write on any one of the following topics. Place your principal thought wherever it will be most emphatic. Give proper proportion of space to the divisions of your subject.

- | | |
|---------------------------------------|------------------------------------|
| 1 The care of a watch. | 6 How to measure the height. |
| 2 Proper food for a dog. | of a tree. |
| 3 How to make a canary-bird
happy. | 7 Riding horseback. |
| 4 The way to sharpen a knife. | 8 The use of a camera. |
| 5 The use of a compass. | 9 How a baseball is made. |
| | 10 The best kind of tennis racket. |

- | | |
|----------------------------------|--------------------------------|
| 11 The best kind of lead-pencil. | 16 What I intend to become. |
| 12 How to care for a horse. | 17 The work of a surveyor. |
| 13 My favorite study. | 18 The effect of late hours. |
| 14 Driving out the mosquito. | 19 Is slang harmful? |
| 15 Simplified spelling. | 20 Keeping the Fourth of July. |

WRITE BRIEFLY

Brevity gives emphasis. A short word is usually more emphatic than a long word; a short sentence more emphatic than a long sentence; and a short paragraph more emphatic than a long paragraph.

Hurrah! Hurrah! Good news has arrived! Military drill will be suspended until further notice! No more "Hip! Two, three, four! Column right!—March!" What a relief!

But—just a minute, please. Will our backs become less erect, our walk less good, our positions less manly, because we have no "second looeey" to order us about?

6 ORAL EXERCISE: FINDING EXAMPLES OF EMPHASIS THROUGH BREVITY

- 1 Clip from periodicals any advertisement that has emphasis because of short words, short sentences, or short paragraphs. Explain just what thought has been made emphatic.
- 2 Find, in any book, a passage that has been made emphatic by the use of short words, short sentences, or short paragraphs.

7 WRITTEN EXERCISE: PRODUCING EMPHASIS BY WRITING SHORT WORDS, SHORT SENTENCES, OR SHORT PARAGRAPHS

Write an article on one of the topics named below. Make your article emphatic by writing short words, short sentences, or short paragraphs.

- | | |
|------------------------------|-------------------------------|
| 1 We must win the game. | 4 Every one's help is needed. |
| 2 Every one must cheer. | 5 Now is the time to work. |
| 3 We must sell every ticket. | 6 All are invited. |

- | | |
|--|--|
| 7 The examinations will soon
be here. | 14 Keep the ball rolling. |
| 8 Never give up. | 15 Many hands make light
work. |
| 9 Lend a hand. | 16 You can't set the river on
fire. |
| 10 Read good books. | 17 Look up! not down. |
| 11 Knowledge is power. | 18 The pennies make the dollars. |
| 12 A stitch in time saves nine. | 19 Do your best every day. |
| 13 The child is father of the
man. | 20 Hitch your wagon to a star. |

USE COMPARISON

When you go to the store to buy silk, or when you wish to match a piece of lumber for cabinetwork, you emphasize the request you make by showing a sample that is somewhat like what you wish. You can enforce any statement by showing likeness between two subjects.

Last year, at the beginning of the school term, we were hopeless of winning honors in debating, for our best debaters had left school. So far as we knew, there were no debaters to take the vacant places. We were like an army without officers. Then, little by little, we developed a team—and won.

This year it is the same, for once again our best debaters have left us. We are again an army without officers.

8 WRITTEN EXERCISE: PRODUCING EMPHASIS BY COMPARISON

Write a paragraph on one of the subjects named below. Develop a comparison that will strengthen your principal statement.

- 1 The management of a team and the control of an army.
- 2 Flying in an aeroplane and skating on ice.
- 3 Reading a book and looking at pictures.
- 4 Planning a composition and proving a solution in geometry.

- 5 Playing football and carrying out strategy in warfare.
- 6 Writing a composition and writing an advertisement.
- 7 Reading and travelling.
- 8 Poetry and music.
- 9 A novel and a play at a theatre.
- 10 A debate and a lawsuit.

USE CONTRAST

A white mat placed around a picture makes the picture stand out noticeably. The contrast between the picture and the whiteness of the mat emphasizes the picture. You can enforce your thought by drawing a contrast.

Some students call teachers tyrants because the teachers insist that things shall be done the way they wish them to be done. A tyrant is one whose interests are wholly selfish. Our teachers ask us to work,—“to slave,”—to study *for our own good*. They demand nothing for themselves and try to give us all that they have. Teachers are far from being tyrants; they are benefactors.

9 WRITTEN EXERCISE: PRODUCING EMPHASIS BY CONTRAST

Write a paragraph on one of the subjects named below. Develop a contrast that will strengthen the presentation of your own thought.

- 1 The reasons for success and the reasons for failure.
- 2 City and country.
- 3 An indoor life and an outdoor life.
- 4 The one who exercises and the one who does not.
- 5 The one who plans and the one who does not.
- 6 The one who hurries and the one who takes time.
- 7 Reading worthless books and reading good literature.
- 8 Following the trainer's directions and doing as one pleases.
- 9 Saving and spending.
- 10 Sociability and aloofness.

AVOID MONOTONY OF EFFECT

Avoid tiresome monotony of style. Develop your paragraphs in different lengths and in different ways. Form your sentences so that some will be short and some long, some of one kind, and some of another. Tell anecdotes, make quotations, and give specific illustrations. In general, do all that you can to avoid monotony, and to add strength to what you say.

10 ORAL EXERCISE: ENFORCING OPINION

What is the most important thought presented in the following paragraphs? By what means did the writer make that thought emphatic?

"Our proper business is improvement. Let our age be the age of improvement. In a day of peace, let us advance the arts of peace and the works of peace. Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered. Let us cultivate a true spirit of union and harmony. In pursuing the great objects which our condition points out to us, let us act under a settled conviction, and an habitual feeling, that these twenty-four States are one country. Let our conceptions be enlarged to the circle of our duties. Let us extend our ideas over the whole of the vast field in which we are called to act. Let our object be, OUR COUNTRY, OUR WHOLE COUNTRY, AND NOTHING BUT OUR COUNTRY. And, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze with admiration forever!"

LESSON XXXVIII

CRITICISING

CRITICISM AIMS TO DEVELOP WHAT IS GOOD

Criticism is not alone the finding of fault. It is the finding of what is praiseworthy and of what is not, and the drawing of a conclusion as to whether the work that is criticised approaches or fails to approach an ideal.

All criticism should be given thoughtfully,—for hastily given criticism, not based on a survey of merits and demerits in what is criticised, is likely to be unjust.

Criticism should be kindly in nature. It should aim to find the truth, and to show that truth to others. It should never be a savage attack upon a person, a book, an action, or anything else. It should represent both wisdom and tact.

Criticism should aim to encourage the creation of that which is good. It should be constructive instead of destructive. If it shows only what is faulty, it is destructive criticism. If it adds suggestions that lead to the creation of something good, it is constructive criticism. Just as it is necessary to tear down an old building, before one can build a new one, so in giving criticism it is sometimes necessary first to show faults or blemishes, and then to show how the work, or future work of the same kind, may be made good.

TELL THE NECESSARY FACTS

Before you offer criticism give your readers the necessary information concerning the facts in the case. If

you are to criticise a book, or a play, or anything else, tell enough concerning the book, or the play, or whatever your subject is, so that your readers will know just what you are talking about. Every criticism needs a word or two, or a sentence or two, or in some cases a paragraph or two, to set forth the facts in the case.

In the following introduction to a criticism the writer presents the facts on which his criticism is founded.

The work of the school orchestra at the first of its series of concerts last Wednesday evening is worthy of special mention. After several weeks of patient training the orchestra was able to give a concert such as we have not before had the pleasure of hearing.

After these few lines that name the subject of criticism and the event that called forth the criticism, the writer is ready to take up in detail a consideration of the subject introduced.

1 WRITTEN EXERCISE: WRITING INTRODUCTORY SENTENCES

Write introductory sentences for a criticism on one of the following subjects:

- | | |
|-----------------------------|---------------------------------|
| 1 A school play | 11 A hat |
| 2 A glee-club concert | 12 A new style in dress |
| 3 A football team | 13 A new dance |
| 4 A baseball team | 14 A school song |
| 5 A basket-ball game | 15 A definite kind of furniture |
| 6 A track meet | 16 Wall paper |
| 7 A debate | 17 Shoes |
| 8 A public-speaking contest | 18 Playing the piano |
| 9 A tennis match | 19 Methods of fishing |
| 10 A skating contest | 20 Social customs |

EMPHASIZE AIMS OR IDEALS

The aim in all good work is to come as close as possible to a recognized standard of excellence or to achieve a desired result. In athletics the aim may be to equal or to surpass a record already made. In writing, the aim may be to create laughter, to awaken sympathy, to arouse admiration, or to stimulate thought. Base your criticism upon a knowledge of standards and a recognition of aims.

Here is a criticism taken from a school paper. Notice that the criticism points at certain types of students, that it indicates standards and high aims, and that it devotes space to constructive suggestion.

We always have two types of boys,—those who strive to benefit the school, and those who live only for themselves. In the first class are included those who belong to the honor societies; in the second class are those who fail to hold membership in any club or in any team, and who are not always to be found on the side-lines cheering those who do work unselfishly for the school.

How good it would be if all our pupils could belong to the first class! How good it would be if every one were to try earnestly to do something for the school! How good it would be if every one were to unite with others in making this school first in scholarship, first in athletics, and first in live and loyal school spirit.

2 WRITTEN EXERCISE: BASING CRITICISM UPON STANDARDS AND AIMS

Write a criticism on one of the subjects named below. In your criticism indicate what standards are to be attained. Point out that which is not praiseworthy, and give constructive suggestions.

- | | |
|----------------------------|--------------------------------|
| 1 Preparation of home work | 3 Reading the English classics |
| 2 Studying a play | |

- | | |
|------------------------------|-------------------------------|
| 4 Writing at the blackboard | 13 Knitting |
| 5 Memorizing a selection | 14 Crocheting |
| 6 Reading aloud | 15 Bowling |
| 7 Making a recitation | 16 Swimming under water |
| 8 Speaking before the school | 17 Paddling a canoe |
| 9 Writing a short story | 18 Shooting rapids |
| 10 Reading a newspaper | 19 Pitching in baseball |
| 11 Starting in a race | 20 Writing a term composition |
| 12 Making a dress | |

CONSIDER ALL SIDES

There are two sides to every question,—and sometimes more than two. There are many possible ways of looking at any subject. A narrow-minded person sees only one side of a subject; a really wise person sees every side. When you write criticism, remember that your personal point of view is not the only one possible. Be broad-minded, be liberal, and be generous. Here is a schoolboy composition that aims to tell the whole truth:

David Copperfield is at once Dickens's favorite work, and the one that the world acclaims his masterpiece. The novel is, in part, an autobiography, for some incidents are taken directly from Dickens's early experiences. In many of David's childish sorrows, boyish dreams, and manly purposes, we have a vision of Dickens's own life.

It is true that the book is exceedingly long and that, in a certain sense, it takes considerable effort to read it. It is also true that the plot is somewhat complicated and confusing. There are so many characters in the book that sometimes it is hard to remember where we have read about a character before.

On the whole, nevertheless, *David Copperfield* is vitally interesting. Its characters seem like living beings. Reading the book is like having the experiences the story tells about. The book makes us laugh and cry. Altogether it gives thorough satisfaction. *David Copperfield* is a book that every one should read.

BE QUICK TO RECOGNIZE EXCELLENCE

The object of criticism is to arouse appreciation of excellence, and to bring about the creation of what is worthy of praise. One of the best ways to accomplish these purposes is to praise what is good. Be eager to find excellence, and be prompt in giving excellence full recognition. Any one can find fault; it sometimes takes a wise man to discern the good; it takes real genius to give constructive advice.

Here is the way a school paper pointed out the value of the eligibility rules to which some had objected.

The eligibility rules that set forth the conditions under which we may play on a school team are a good deal to blame for the failure of our teams to make good. Many of our best players fail to make seventeen and one-half points credit, and are not allowed to compete in any of the athletic work of the school. Some students, indeed, do not even take seventeen and one-half hours of work and are ineligible whether they succeed or fail in class work.

In spite of all this, the eligibility rules are beneficial and should not be changed. They spur on the pupils to make good both in lessons and in sports. Pupils know that they must pass or remain out of athletics, and so they study all the harder. This leads to mental improvement and gives our team a higher type of membership. We must admit that the eligibility rules should be retained in their present form.

3 WRITTEN EXERCISE: EMPHASIZING EXCELLENCE

Write a criticism of any book that you have read recently. In your criticism give high praise to some excellence that you find in the book.

MAKE YOUR CRITICISM POINTED

Vague, general criticism directed at nothing in particular, has little force. Make your criticism detailed

and pointed, by centralizing thought upon one thing at a time. Develop every point fully and in detail. Do not assume that your readers know all that you know. Give sufficient details to prove your case fully, and make your criticism lead to a definite statement so worded that your readers will remember it.

Here is a short but very pointed favorable criticism:

It is only fitting at this time to make some mention of the remarkable achievements of the team that is representing us on the gridiron. Its work, as in past years, has been characterized by clean, honest conduct. Such demeanor cannot fail to bring its reward. We congratulate the team on its success and on its true sportsmanlike spirit.

4 WRITTEN EXERCISE: MAKING CRITICISM POINTED

Write a paragraph of criticism on one of the following topics:

- | | |
|---|-------------------------------------|
| 1 Cheering at the game | 10 The cultivation of school spirit |
| 2 Coaching those who need help | 11 Politeness in school |
| 3 Faithful preparation of written work | 12 Honesty in examinations |
| 4 Good penmanship | 13 Snobbishness |
| 5 The value of good English | 14 Using translations |
| 6 The practical value of modern languages | 15 Fooling the teacher |
| 7 Street behavior | 16 Putting it off to the last |
| 8 Working for money | 17 Reading good books |
| 9 Writing for school publications | 18 Learning the use of tools |
| | 19 Giving help |
| | 20 The spirit of fair play |

MAKE FREE USE OF COMPARISON AND OF CONTRAST

If you wish to buy a ribbon at the store, you find it easier to take with you a sample of the exact color that you desire, and to ask for ribbon exactly like the sample.

Criticism is frequently a matter of comparison and of contrast. In your daily conversation you are always saying, "I can run faster than he can"; "He dances as well as his cousin does"; "My old shoes are comfortable,—the new ones are too tight." So, when you write criticism, you find it a good thing to compare one thing with another, or to show how one thing is different from another.

In the following paragraph the writer uses the method of comparison:

If any student were to come to this school day after day, and term after term, without exercising at all, he would soon lose his good health. Every student needs exercise of some sort, whether it be in school sports or in physical work, to make his blood circulate and to give him general good health.

Our school needs exercise just as any one of its pupils does. The school may be said to exercise through its baseball team, its football team, its track athletics, its tennis, its swimming, and all its sports. It is a healthy school only when it does all these things,—when it exercises in the open air.

For a few months the school has not carried on its usual exercises in the form of outdoor games. Just now the school is somewhat in the condition of a student who has gone for some weeks without exercise. A new athletic season is about to begin. Are you going to help bring the school back to its normal health?

5 WRITTEN EXERCISE: USING COMPARISON OR CONTRAST

Write a paragraph on one of the topics named below. Express criticism through the medium of comparison or of contrast.

- | | |
|-------------------------------------|-------------------------------------|
| 1 The course of study | 4 Faithful study |
| 2 Support of literary organizations | 5 Overdoing athletics |
| 3 Preparation for college | 6 Subscribing to school periodicals |

- | | | | |
|---|---------------------------|----|---------------------------------|
| 7 | Cramming for examinations | 10 | The habit of hurry |
| 8 | Promptness | 11 | The study of a foreign language |
| 9 | Frequent absence | 12 | Writing letters |

6 ORAL EXERCISE: CRITICISING

What principles of criticism are illustrated in the following:

"*The Lives of the Poets* are, on the whole, the best of Johnson's works. The narratives are as entertaining as any novel. The remarks on life and on human nature are eminently shrewd and profound. The criticisms are often excellent, and, even when grossly and provokingly unjust, well deserve to be studied; for, however erroneous they may be, they are never silly. They are the judgments of a mind trammled by prejudice, and deficient in sensibility, but vigorous and acute. They, therefore, generally contain a portion of valuable truth which deserves to be separated from the alloy."—Macaulay's *Life of Samuel Johnson*.

"I will say of Shakespeare's works generally, that we have no full impress of him there; even as full as we have of many men. His works are so many windows, through which we see a glimpse of the world that was in him. All his works seem, comparatively speaking, cursory, imperfect, written under cramping circumstances; giving only here and there a note of the full utterance of the man. Passages there are that come upon you like splendor out of heaven; bursts of radiance, illuminating the very heart of the thing: you say, 'That is true, spoken once and forever; wheresoever and whensoever there is an open human soul, that will be recognized as true!' Such bursts, however, make us feel that the surrounding matter is not radiant; that it is, in part, temporary, conventional. Alas! Shakespeare had to write for the Globe playhouse: his great soul had to crush itself, as it could, into that and no other mould. It was with him, then, as it is with us all. No man works save under conditions."—Carlyle's *Heroes and Hero-Worship*.

LESSON XXXIX

PROVING A POINT

PEOPLE MAKE MANY UNFOUNDED STATEMENTS

"The moon is made of green cheese, and the stars are holes in the sky where the light shines through."

These statements are no more foolish than are many statements that you hear every day. The only difference is that you know at once that the absurd statements just made are not true. It is not so easy to see that many other general statements are likewise not true. If you listen carefully every day, you can make a list of a number of statements founded on no more substantial grounds than the two just made.

If you are to prove a point, you must make a statement of belief, and then give sufficient support to prove the truth of what you have said.

DEFINE THE TERMS

Sometimes great differences of opinion exist because people do not have in mind the same definitions of terms. In order to prove the truth of a statement, you must define the terms you use.

1 ORAL EXERCISE: DEFINING TERMS

Examine the following general statements. Tell what differences of opinion might arise through misunderstanding of the terms employed.

- 1 This is a free country.
- 2 Every one has equal rights.
- 3 It is wrong to hurt any one.

- 4 Every one is entitled to liberty.
- 5 All people are alike.
- 6 Football should be prohibited.
- 7 Amusements lead to wrong-doing.
- 8 You should read a great deal.
- 9 Every one should travel.
- 10 Schools should teach practical subjects.

KEEP TO THE POINTS AT ISSUE

Even when people agree in an understanding of the terms they employ they sometimes think and speak along different lines of reasoning. They produce no sharp clash of opinion. When you try to prove an assertion, make certain that you and the persons to whom you speak agree upon the meanings of the words employed and upon just what points are the particular points at issue.

PROVE ASSERTIONS BY GIVING SUFFICIENT SPECIFIC INSTANCES

One of the best methods of proof is to give such a number of particular instances that the truth of your general assertion will be evident.

If you make the assertion, "Dickens's novels have pathos," you can prove that assertion by giving a number of examples of pathos taken from Dickens's novels. If you give unusually excellent examples, or many such examples, you increase the strength of your proof.

Usually it is necessary to give a number of examples in order to prove the truth of any assertion. One example may be inconclusive.

If you tell of a certain child who has become highly proficient in playing the violin, you will not prove that

all children can become equally proficient if they make the same effort. If you tell of one or two cases of sickness in a community, you will not prove that the community is sickly.

It takes a number of highly typical cases to prove the truth of any assertion.

Give enough representative, specific cases to make the truth of what you say apparent beyond doubt.

2 WRITTEN EXERCISE: PROVING BY GIVING SUFFICIENT
REPRESENTATIVE SPECIFIC INSTANCES

Try to establish the truth or the falsehood of one of the following statements by giving a number of representative, specific cases that support your view.

- 1 *The Ancient Mariner* contains many references to moonlight.
- 2 *Ivanhoe* tends to develop a spirit of honorable conduct.
- 3 *Treasure Island* encourages the development of manhood.
- 4 Sir Walter Scott was a hard-working man.
- 5 Stevenson wrote much about romantic experiences.
- 6 Vacations are beneficial.
- 7 Schools help to make good citizens.
- 8 Public lectures benefit a community.
- 9 Self-indulgence is weakening.
- 10 Honorable conduct is worth while.

PROVE BY GIVING ONE EMPHATIC EXAMPLE

Sometimes one very emphatic and powerful example will prove a general statement.

The greatest danger that faces a school is that of panic if there should be a fire or an explosion. There is danger, too, in any hurried rush down stairs. In a certain school, during a rush at dismissal, a student tripped and fell headlong. Those coming after him trampled on him and injured him severely

before they could stop. Surely, a life is worth many times the value of a few minutes.

3 WRITTEN EXERCISE: PROVING BY GIVING ONE EMPHATIC EXAMPLE

Prove the truth of one of the following assertions by giving one emphatic example.

- 1 Dickens had great power in drawing character.
- 2 Dickens sympathized with poor people.
- 3 Dickens loved children.
- 4 Oxygen is necessary for life.
- 5 It's an ill wind that blows no one good.
- 6 Where there's a will there's a way.
- 7 He laughs best who laughs last.
- 8 Turtles live to extreme old age.
- 9 Birds return to their old nests.
- 10 Some dogs are very intelligent.

DIRECT AND INDIRECT EVIDENCE

Evidence in support of a general statement may be direct or indirect. If you report what you yourself have seen or heard, or if you report what some one else worthy of belief has seen or heard, you give direct evidence.

The testimony of an eye-witness is worthy of consideration at any time, although it is a common thing for an eye-witness to be mistaken. Rumor, gossip, and hearsay are seldom worth much. Base your proof upon direct, specific evidence gained by yourself, or by some one else whose testimony will be worth while.

Indirect evidence is sometimes exceedingly strong. You see a conjurer take from a hat a rabbit, a bowl of water, and yards of paper ribbon. Your evidence is direct, and yet you do not for a moment believe that he

actually took all those things from the hat. Indirect evidence,—the knowledge that the hat could not possibly hold so much, and that conjurers perform feats by means of skilful tricks,—leads you to believe that the things did not come from the hat, but from some place of concealment.

In such a case you accept indirect evidence as stronger than direct evidence.

4 ORAL EXERCISE: DIRECT AND INDIRECT EVIDENCE

Explain by what type of evidence you would attempt to prove the truth or the falsehood of one of the following statements:

- 1 Rain is caused by the condensation of water vapor in the air.
- 2 The clouds convey electricity.
- 3 The rainbow is made by the refraction of light.
- 4 A mirage is caused by reflection.
- 5 Dew is caused by the condensation, on a cool surface, of moisture in the air.
- 6 An echo is made by the reflection of waves of sound.
- 7 Most caves were formed by the action of water.
- 8 Coal was formed from the wood of ancient forests.
- 9 The moon is uninhabited.
- 10 The earth revolves around the sun.

PROVE BY CALLING ATTENTION TO A "SIGN"

Finger-prints made by a burglar, and afterward found to correspond exactly with the finger-prints of an arrested man, are clear indications that the man is guilty. The finger-prints are "signs" of the man's guilt. Any silent evidence, such as foot-prints, clothing, stains, pieces of articles, weapons, or other physical appearances, are "signs." Evidence by "sign" is an important means of proof.

5 ORAL EXERCISE: PROVING BY EVIDENCE BASED ON "SIGN"

Tell how you might prove the truth of one of the following assertions by means of proof by "sign":

- 1 The fire was caused by a cigarette.
- 2 The horse was frightened by a piece of paper.
- 3 The class that recited in this room in the previous period was a class in algebra.
- 4 The thief escaped by a window.
- 5 The lost child lay down to rest near the brook.
- 6 It was the white dog that killed the sheep.
- 7 Some one opened the bookcase and took out some of the books.
- 8 The boy studied only the third book of *Cæsar*.
- 9 The candy was made in a great hurry.
- 10 The man was killed because of his own carelessness.

PROVE BY TELLING A CAUSE OR AN EFFECT

You can prove the truth of a statement by telling the cause of an event, or the result of an event.

6 WRITTEN EXERCISE: PROVING BY TELLING A CAUSE OR AN EFFECT

Prove the truth of one of the following assertions by telling of cause or of effect:

- 1 Trees planted here will thrive.
- 2 Trees planted on the mountain top will die.
- 3 The beavers cannot live in this place.
- 4 The young man will succeed in college.
- 5 The boy will pass all his examinations.
- 6 The team has a good chance to win.
- 7 The school will be larger next year.
- 8 Many new buildings will be erected soon.
- 9 He will not become a good violinist.
- 10 The new books will not last as long as the old ones did.

PROVE BY TELLING OF SIMILARITY

You can prove the truth of an assertion by pointing out similarity.

7 WRITTEN EXERCISE: PROVING BY TELLING OF SIMILARITY

Prove the truth of one of the following assertions by showing similarity:

- 1 In some respects electricity acts like water.
- 2 A camera is like the human eye.
- 3 A telephone is like the ear.
- 4 A nerve is like a telegraph wire.
- 5 Man is related to the lower animals.
- 6 The mountains on the moon were once volcanoes.
- 7 If you plant flowers here they will not be disturbed.
- 8 He will enjoy his laboratory work.
- 9 The audience will enjoy the concert.
- 10 The new store will be a success.

PROVE BY REFERRING TO AUTHORITY

Whenever you set forward the words of a person of genuine authority as support for an assertion that you have made, you prove your statement "by authority." The greater the reputation of the person whose words you quote, the stronger will be your proof, provided that the reputation is along the lines indicated in your statement. A man may have great reputation as a musician, but his assertions concerning science may have no value. A man may have great reputation as a scientist, but his assertions concerning music may have no value.

8 WRITTEN EXERCISE: PROVING BY REFERRING TO AUTHORITY

Prove the truth of one of the following assertions by presenting evidence from a person of real authority:

- 1 The new football team will be more successful than the old team.
- 2 The play will be well acted.
- 3 The new school annual will be beautifully printed.

- 4 Poe was one of the best of short-story writers.
- 5 *She Stoops to Conquer* is one of the best of English comedies.
- 6 The scenery in Switzerland is majestic.
- 7 Stevenson's essays have charming style.
- 8 The climate of this region was once far different from the present climate.
- 9 The Gulf Stream modifies the climate of England.
- 10 The Indians once lived throughout the United States.

9 ORAL EXERCISE: PROVING A POINT

What methods of proof are employed in the following selection:

" . . . My opinion is much more in favor of prudent management than of force—considering force not as an odious, but as a feeble instrument. . . .

"First, Sir, permit me to observe that the use of force alone is but temporary. It may subdue for a moment, but it does not remove the necessity of subduing again; and a nation is not conquered which is perpetually to be conquered.

"My next objection is its uncertainty. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed you are without resource; for, conciliation failing, force remains; but force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness, but they can never be begged as alms by an impoverished and defeated violence.

"A further objection to force is, that you impair the object by your very endeavors to preserve it. The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. . . .

"Lastly, we have no sort of experience in favor of force as an instrument in the rule of our colonies. Their growth and their utility has been owing to methods altogether different.

"These, Sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated."—Burke's *Speech on Conciliation*.

LESSON XL

DEBATING

DEBATING IS A PLEASURE-GIVING CONTEST

A debate is like a game. There are two sides and two sets of contestants. As in all games, the side that prepares more carefully has the better chance of winning. In some ways debating gives more pleasure than other contests give, for debating is a contest of wits, a contest of brain against brain.

THE FORM OF A PROPOSITION

Winning a debate rests upon proving your belief concerning a general assertion.

The general assertion, or proposition, that is the starting point of a debate, may be expressed in any one of three ways:

1 In the form of a declarative sentence:

“The people of the Philippine Islands are entitled to their freedom.”

2 In the form of a question:

“Are the people of the Philippine Islands entitled to their freedom?”

3 In the form of a resolution:

“Resolved: that the people of the Philippine Islands are entitled to their freedom.”

AGREE UPON THE MEANING OF THE PROPOSITION

The proposition accepted for a debate should be short, simple in wording, clear in expression, worthy, and one upon which evidence can be obtained. You and your opponents must agree upon the meaning of the proposition as a whole, and upon the meaning of every word in the proposition. If you and they do not do this, you will debate upon one subject and they upon another.

TELL WHY THE SUBJECT IS INTERESTING

In opening a debate, tell why the subject is interesting and important.

1 WRITTEN EXERCISE: OPENING A DEBATE

Imagine that you are to debate upon one of the subjects named below, or upon some other interesting and important subject. Define the terms employed. Point out the reasons for present interest in the subject.

- 1 The world should disarm.
- 2 All people should support the Red Cross.
- 3 Military training is a necessity.
- 4 The people of different countries should become better acquainted.
- 5 Coeducation is successful.
- 6 Greek and Latin should be studied in high school.
- 7 The people of the United States should learn Spanish.
- 8 The Monroe Doctrine should be maintained.
- 9 The carrying of weapons should be prohibited.
- 10 Immigration should be restricted.

TELL THE HISTORY OF THE SUBJECT

Almost any question upon which you are likely to debate is, in some ways, an old question. Tell what has

been said before concerning the subject, and especially what interesting events have been related to it. Do not take too much time in doing this, but tell just enough to interest your audience and to show the importance of the subject.

2 ORAL EXERCISE: TELLING THE HISTORY OF THE SUBJECT

Give a short oral account of the history of any one of the subjects named above.

FIND THE PRINCIPAL ISSUES

Finding the issues of a question is the most important thing to do in preparing for any debate. The issues are the particular points on which you and your opponents are likely to disagree. They are the points that uphold, or disprove, the proposition. If you fail to base your debate upon the precise issues of the question, you may leave the field entirely open to the arguments of your opponent.

Suppose, for example, that you are to debate upon the question: "Resolved: that the Policy of Disarmament is Practical." If you plan your debate along other lines than the central issue of the question, "The Policy of Disarmament is *practical*, or is *not practical*," you will be likely to lose your debate. That one issue is the key to the entire question.

If you spend your time giving quotations from great people who approved the policy of disarmament, or who opposed it, you may present nothing to show that the policy is or is not *practical*. You will not talk on the real issue of the question.

Every question centres around one important issue,

or two, or three important issues, to which you should give your entire attention.

3 ORAL EXERCISE: FINDING THE ISSUES OF A QUESTION

What are the issues in any one of the questions given below?

- 1 The members of an athletic team representing a school should be obliged to maintain a certain standard of scholarship.
- 2 Pupils should be assigned no more than two hours of home work for one day.
- 3 The members of the editorial board of a school paper should receive extra credit in English.
- 4 As many school honors should be given for literary work as for athletic work.
- 5 The length of the daily school session should be extended so that studying may be done entirely in school time.
- 6 Every school should teach commercial English.
- 7 All persons should learn shorthand.
- 8 Books read in classes in English should be modern books.
- 9 Spanish should be taught in every high school.
- 10 Shop work should be taught in every school.

PROVE EVERY POINT

When you have established the issues of a question, you are ready to prepare your debate. Proceed in accordance with the principles suggested in Lesson XXXIX, proving every point by one of the means there suggested.

DO NOT BEG THE QUESTION

Do not beg the question, that is,—do not assume that you have proved your view of the case when you have not proved it at all. Assume nothing, and prove everything.

DO NOT IGNORE THE QUESTION

Restrict all that you say to a discussion of the principal issues involved. Do not talk at great length on anything that is not closely related to the question itself.

GIVE SUFFICIENT EVIDENCE

The giving of one piece of evidence is by no means sufficient to prove a point. As the old saying has it: "One swallow does not make spring." Give just as much evidence as you can give. Prove your case *in full*. Make it altogether evident that your view is the right view.

KEEP TO THE SUBJECT

If you give an illustration, give one that will emphasize the issue under consideration. Do not tell interesting anecdotes that have slight relation, or no relation, to the issues of the question.

DO NOT GIVE NEGATIVE EVIDENCE

Do not assume that negative evidence will prove positive truth. You cannot prove that a glass contains sugar by giving evidence to show that the glass does *not* contain salt, or lime, or chalk, or flour, or baking-powder. The glass may contain some other white substance.

DO NOT ASSUME CAUSE OR EFFECT

Do not assume that any condition or event is the cause, or the result, of other conditions or events that existed or happened at about the same time. There may be no relation of cause and effect at all. If you

find a horseshoe, and soon afterward have "good luck," there is no relation of cause and effect between the two events. They are unrelated, although one event immediately preceded the other.

DO NOT ASSUME THAT COMPARISONS ARE TRUE IN ALL PARTICULARS

Do not assume that comparisons are true in all particulars because they are true in one. The Russian Revolution was like the French Revolution in certain particulars, but in many other ways it was very different.

WRITE A BRIEF

When you prepare to debate, write a brief of the principal points that you will present. Write the brief in accordance with the directions given in Lesson VIII.

Plan to present all the important points, and to present them in proper order.

THE ORDER OF DEBATE

If four persons are to take part in a debate,—two on each side,—they should speak in the following order:

- 1 The first speaker for the affirmative.
- 2 The first speaker for the negative.
- 3 The second speaker for the affirmative.
- 4 The second speaker for the negative.
- 5 The speaker who will give the rebuttal for the negative.
- 6 The speaker who will give the rebuttal for the affirmative.

4 WRITTEN EXERCISE: MAKING RULES FOR A DEBATE

Draw up a list of rules for the preparation of a debate.

5 ORAL EXERCISE: A CLASS DEBATE

The members of the class will elect four debaters, two of whom will speak on the affirmative, and two on the negative, of one of the questions given below, or of any other question that the class may select. The teacher and the members of the class will act as judges.

- 1 Every high school should have its own playground.
- 2 Pupils should furnish their own schoolbooks.
- 3 Schools should make use of moving-pictures as a means of instruction.
- 4 All pupils should study biology.
- 5 Increased attention should be given to general track athletics.
- 6 All pupils should study current events.
- 7 Every school should have close relations with a college or university.
- 8 All pupils should be trained to speak in public.
- 9 The phonograph should be used as a means of teaching literature.
- 10 The school vacations should be shortened.
- 11 A school should have some form of self-government.
- 12 A school should own and operate a school printing-press.
- 13 The time for the midday recess should be extended.
- 14 Every pupil should learn shorthand.
- 15 Credit should be given for work on school teams.
- 16 Oral English should be taught in every school term.
- 17 School should be closed on exceedingly hot days.
- 18 High-school pupils should be permitted to hold membership in secret societies.
- 19 Special privileges should be given to pupils who perform services for the school.
- 20 The school programme should be so arranged that all studying may be done in school hours.
- 21 Special rooms should be provided for school clubs and societies.

LESSON XLI

MAKING A REQUEST

A WRITTEN REQUEST MUST BE ESPECIALLY CLEAR AND COMPLETE

Do you notice that you are always making requests? You ask permission to borrow books, to be excused from work, to have special privileges, or to do something out of the ordinary. In nine cases out of ten when you make a request you make it orally, face to face with the person who has the power to grant the request. On other occasions you write your request. If you fail to write clearly, you may fail to gain what you wish. Even when you write clearly, you may fail to carry the conviction that your request should be granted. Write a request so that it will be your personal representative, so that it will speak for you, and win your point for you, just as a good representative might do.

MAKE YOUR REQUEST

When you make a request, the first thing to do is ask exactly what you wish. Go directly to the point. Don't beat about the bush. When you have made your request, add, if necessary, a few words of explanation.

The following note makes a request clearly and emphatically:

"Please excuse my lateness to-day, and my failure to hand in the assigned home work. My mother was sick yesterday

and is sick to-day. I had to do the housework that my mother ordinarily does. When she recovers she herself will write you a note."

MAKE A DEFINITE REQUEST

In making a request it is more than ordinarily necessary to be definite. Tell exactly what you wish. If you refer to any date, name the precise date. If you refer to money, name the exact sum that you have in mind. If you ask permission to do anything, tell exactly what you wish to do. If you ask some one else to do something, tell exactly what you wish that person to do. Do not assume that all your wishes will be understood. Ask, in so many words, for everything that you wish.

Here is a definite request that is not likely to be misunderstood:

The members of the Bicycle Club, twenty in number, will be greatly pleased if they can obtain your permission to hold meetings every Tuesday from three to four, in the lunch-room of the school, at a time when the lunch-room is not in use.

The Bicycle Club has been organized almost a year. From its organization to the present time it has held meetings first in one room and then in another. This has led many to be absent from the meetings. If the club can have a room for regular meetings, the Bicycle Club will be a great success.

1 WRITTEN EXERCISE: WRITING DEFINITELY

Write one of the requests suggested below, or any other request that you are likely to make in your daily life. Make your request definite in nature.

- 1 An excuse for absence.
- 2 Information concerning a lesson assignment.
- 3 Information concerning back work.
- 4 A request for a composition subject.

- 5 Information concerning the date of a school debate.
- 6 A request for a catalogue.
- 7 A request for the payment of a debt.
- 8 A petition for a charter for a society.
- 9 A request for the list of college-entrance requirements.
- 10 Information concerning the date of a college-entrance examination.

GIVE YOUR REASONS IN FULL

You make a request because you wish information, or the aid of authority, or the possession of something of value. Sometimes, when you attempt to write reasons why your request should be granted, you find that you have too few reasons, or even that your request is not reasonable at all. You abandon the request and thereby save yourself discomfiture. Do not make requests at all, unless you give good and sufficient reasons why they should be granted.

The following request gives reasons why it should be granted:

May I borrow one of your books entitled *Experiments in Chemistry* by Arthur M. Hawkins? Just now it is important that I should have the book. I am trying the experiment of making sulphuric acid by the aid of nitric acid. When you showed me some books last week, I noticed that *Experiments in Chemistry* gives a good explanation of the experiment. Please send me the book by parcel post. I shall be glad to pay all the necessary expenses, and I will return the book within a week.

2 WRITTEN EXERCISE: GIVING DETAILED REASONS

Make a definite request based on one of the topics named below; or on any other topic that interests you. Give your reasons in great detail.

- 1 Changing from one recitation period to another.
- 2 Permission to drop a certain subject.
- 3 An extension of time for the preparation of a school composition.
- 4 The use of the school building.
- 5 A request for a book of short stories.
- 6 A request to leave school before the end of the term.
- 7 A request for advanced work.
- 8 A request to be excused from staying after school.
- 9 A request for a part in the school play.
- 10 A request for a recommendation.

GIVE FULL INFORMATION

Give the one of whom you make a request all the information that he may need. You ask a teacher for a recommendation. You will do well to tell the teacher just what work you have accomplished. Tell when you entered school; when you will graduate; what courses of study you have taken; in what study you are most proficient; what marks you have attained; what work in life you expect to accomplish; and add any other information that may aid your teacher in writing the recommendation.

3 WRITTEN EXERCISE: GIVING FULL INFORMATION

Write one of the requests suggested below, or any other request that interests you. Make your request detailed and pointed. Give full reasons why the request should be granted. Give all the information necessary.

- 1 A recommendation for admission to college.
- 2 A recommendation that will help you to gain a position.
- 3 A request for some one to act as one of a committee of judges.

- 4 A request for some one to act as coach.
- 5 A request for a school excursion or field-day.
- 6 A request for a list of books.
- 7 A request to suggest a name for a society.
- 8 A request to write an article for a school paper.
- 9 A request to tell where information can be found.
- 10 A request to recommend a place for a trip.

BE POLITE

One of the best ways to obtain an answer to a request is to be polite. Make free use of such expressions as "Please," "If you will," "Kindly," "Thank you," "I shall be greatly pleased," and any other considerate and respectful expressions.

In making a request there is room for nothing except the utmost politeness. Even a second, a third, a fourth, or a fifth letter requesting the payment of a bill should be polite.

Notice the politeness of the following letters requesting payment:

A NOTE TO A FRIEND

Dear Tom:

A month ago you borrowed from me \$1.50, which you promised to pay back whenever I should need it.

At the present time I am much in need of money. I should like you to pay me within a day or two.

The reason why I need the money is that I am planning to surprise my mother with a gift on her birthday. I haven't been able to borrow from any one and, of course, I can't ask for money at home. You will do me a great favor, if you will help me out.

Sincerely yours,

Bert.

October 19, 1922.

A REQUEST SENT AFTER A BILL HAS LONG
REMAINED UNPAID

Dear Madam:

The enclosed account, which has been on our books for some time, has no doubt escaped your notice. We shall be pleased to receive a remittance in settlement.

Very truly yours,

Walter Hopkins & Co.

A REQUEST SENT AFTER MANY OTHER REQUESTS HAVE
REMAINED UNANSWERED

Dear Sir:

We expected a prompt reply to our recent letter calling attention to your account, which has been overdue for some time.

There is no reason, so far as we know, why the account should not be settled. Since you have received a number of statements from us and have found no errors therein, we assume that the account is correct and that the amount outstanding is long past due.

Kindly oblige us by giving this matter your prompt attention.

Very truly yours,
Walter Hopkins & Co.

4 WRITTEN EXERCISE: BEING POLITE

Write one of the requests suggested below, or any other request that interests you. Make your request as politely and considerately as you can.

- 1 A first letter requesting the payment of money that is overdue.
- 2 A second letter requesting the payment of money that is long overdue.
- 3 A final letter, perhaps a seventh or eighth in number, requesting the payment of money that is overdue.
- 4 A request for immediate action in checking a nuisance.
- 5 A second request for immediate action in checking a nuisance.

- 6 A request for a reply to a letter sent some time ago.
- 7 A request for permission to hold a picnic on a farmer's property.
- 8 A request for a change in the course of study.
- 9 A request for the correction of an error.
- 10 A request for an estimate on the cost of printing the school annual.

TWO REQUESTS MADE BY ABRAHAM LINCOLN

My dear Sir: Springfield, November 20, 1858.

I wish to preserve a set of the last debates (if they may be called so), between Douglas and myself. To enable me to do so, please get two copies of each number of your paper containing the whole, and send them to me by express; and I will pay you for the papers and for your trouble. I wish the two sets in order to lay one away in the [illegible word] and to put the other in a scrap-book. Remember if part of any debate is on both sides of the sheet it will take two sets to make one scrap-book. . . .

Yours as ever,

A. Lincoln.

[To Dr. C. H. Ray.]

My dear Sir: Springfield, November 30, 1858.

Being desirous of preserving in some permanent form the late joint discussions between Douglas and myself, ten days ago I wrote to Dr. Ray, requesting him to forward to me, by express, two sets of the numbers of the *Tribune*, which contain the reports of those discussions. Up to date I have no word from him on the subject. Will you, if in your power, procure them and forward them to me by express? If you will, I will pay all charges, and be greatly obliged to boot. Hoping to meet you before long, I remain

As ever your friend,

A. Lincoln.

[To Henry C. Whitney.]

LESSON XLII

GAINING AN OPPORTUNITY

LETTERS ARE GOOD MESSENGERS

"If I only had opportunity I could do just as well as any one else. Somehow, luck is never with me."

Some people go through life worrying and grumbling because opportunity does not come to them. They forget that they must hunt for opportunity just as a prospector hunts for gold. Neither opportunity nor gold will come to the person who sits still and waits and wonders.

Well-written letters will aid in the hunt for opportunity. They will hurry across a thousand miles of valleys and mountains and find the opportunity you wish. Those letters must be efficient letters. They must be messengers who will say just the right things in your favor.

First of all, like good messengers, they must be pleasing in appearance. Second, they must be polite. In no way must they offend the person to whom they go. They must give their messages quickly, clearly, completely, and convincingly. If every letter carries a stamped and self-addressed envelope for a reply, it will be more likely to bring you an answer immediately.

1 WRITTEN EXERCISE: WRITING INQUIRIES AND REQUESTS

Write one of the letters of inquiry suggested below, or any other letter of inquiry that you may wish to write. Make your letter short and clear. Make it pleasing in appearance and polite in expression.

- 1 Write to a professional man, asking him if he will attend one of the meetings of a literary society and act as critic and judge.
- 2 Write to a manufacturer, asking permission for the members of a society to visit his factory.
- 3 Write to a publisher and printer, asking permission for the editorial board of a school paper to visit his plant.
- 4 Write to a college, telling just what studies you have already taken, and asking what further studies are necessary in order to fulfil the entrance requirements.
- 5 Write to the manager of a theatre in which a Shakespearean play is about to be produced, asking if it is possible for school students to buy tickets at reduced rates.
- 6 Write to the owner of a picnic ground asking his permission to hold a picnic on his grounds.
- 7 Write to the managers of a street-railway company, asking if it is possible to furnish special cars for the students of your school on the occasion of a field-day.
- 8 Write to the makers of school pins and school rings, asking them to send samples and prices immediately.
- 9 Write to an engraver, asking him to send samples, and prices, of engraving suitable for commencement week.
- 10 Write to a printer, asking him to submit an estimate for the publication of a new school paper. Give him all the facts that he should know.

LETTERS OF APPLICATION MUST BE PLEASING IN APPEARANCE

Thousands of letters of application for positions are written every day. The best of such letters are neat in

appearance, polite in expression, clear in detail. convincing in effect, and reasonably short.

MAKE YOUR LETTER COMPLETE

Make every letter of application complete in every detail. Give all the information that you might be called upon to give if you were to present yourself instead of sending a letter.

MAKE YOUR LETTER SHORT

Make the letter complete without making it long. Few men will take the time or trouble to read a long letter of application. In a first draft of the letter say all that you have to say. Then revise the letter, cutting out all unnecessary expressions, and making it sharp, pointed, and convincing.

NAME THE POSITION

In the first part of your letter name the position for which you apply. Do not take it for granted that the one to whom you make application will know what position you have in mind unless you name it.

TELL YOUR EXPERIENCE

Tell just what experience you have had that fits you to fill the position. Tell where you gained that experience, and when you gained it. Instead of using vague expressions like "Much," "Sometime," "A long time," "Many months," use definite expressions, such as "Six weeks," "A year," or "Two years," or "From January 6 to May 8." Instead of using indefinite

expressions like "In an office," "In such work," or "Near here," use definite expressions, like "In the office of McAllister & Company," "As stenographer and typewriter," and "In St. Louis."

TELL YOUR EDUCATION

Almost any occupation demands some sort of experience, training, or education. Give full information concerning your experience, your special training, and the schools you attended. Tell how long you attended every school and whether or not you are a graduate. If you took special courses of study in an ordinary school, or in a business school, secretarial school, or other special school, tell what courses you took and how long you studied.

ENCLOSE REFERENCES

Give the names and the addresses of people who will recommend you for the position for which you apply. Do not speak of these people vaguely as "The principal of the school" or "One of my teachers." Say "Mr. Theodore T. Hurley, Principal of the Brownsville High School," or "Dr. Charles Thornton, Head of the Department of Chemistry in the Hilton High School." It is better still to enclose copies of letters of recommendation.

MENTION IMPORTANT DETAILS

Sometimes it is advisable to name the minimum wages or salary that you will accept. If you wish, paste neatly at the head of your letter a copy of any advertisement that you answer.

MAKE YOUR LETTER PERSONAL

A letter of application should strongly represent the personality of the writer. It is, in a sense, a substitute. If you were to present yourself in person, your manner, your expression, and your voice would reveal your character. Do not make your letter merely formal and mechanically correct. Write it so that it will express your own individual self.

FOLLOW THESE DIRECTIONS

In writing a letter of application follow these directions:

- I Make your letter complete.
 - 1 Name the exact position for which you apply.
 - 2 Tell what experience fits you for the position.
 - 3 Tell what educational advantages you have had.
 - 4 Tell your age.
 - 5 Make your letter represent your own personality.
 - 6 Give the exact names and addresses of people who will recommend you.
 - 7 Enclose copies of recommendations.
 - 8 Name the minimum payment that you will accept.
 - 9 Enclose the advertisement that attracted your attention.
- II Make your letter attractive in appearance.
 - 1 Use the best stationery.
 - 2 Write with black ink.
 - 3 Write neatly.
 - 4 Leave ample margins on all sides.

A LETTER OF APPLICATION

Here is a well-written letter of application:

WANTED: A young man to assist as office boy and helper in a printing office, preferably one who wishes to learn the printing business. State age and experience, McGraw Printing Company, 48 State Street.

239 East Hanover Street,
New York City,
January 18, 1922.

McGraw Printing Company,
48 State Street,
New York City.

Gentlemen:

I hereby make application for a position as office boy and helper in your printing office. Since I have long wished to learn the printing business, I was at once attracted by your "want ad" in this morning's Times.

I am eighteen years of age. I am a graduate, in last year's class, of the Horton High School, New York City.

I have had a good deal to do with printing offices. When I was fourteen years old my father gave me a small printing press and three fonts of type. This interested me so much in printing that I used to go to the office of the Preston Times in Prestonville, New York, where I lived at that time, and there set type. I did this many days after school hours, and became familiar with all the work done in that office.

When my people left Prestonville and came to New York, I kept up my interest in printing. I enclose samples of some of the work that I did on my little press. In the Horton High School I became one of the Editors of the Horton High School weekly publication, *The Spectator*. Every week I read the proof and made up the dummy of the paper.

I enclose copies of letters of recommendation given me by Mr. William Hawes, Head of the Department of English in the Horton High School, and by Mr. Henry Jackson, Teacher of English in the same school. You may write to either of these.

I shall be glad to begin work with you immediately. I shall be willing to accept the payment that you are accustomed to give for such work.

Very truly yours,
Morris T. Warburton.

Enclosures:

- 5 Specimens of printing.
- 2 Letters of recommendation.

2 WRITTEN EXERCISE: WRITING A LETTER OF APPLICATION

Write a letter of application for one of the positions named below or for any other position that you can fill:

- | | |
|--------------------------------|-----------------------|
| 1 Messenger boy | 11 Checker |
| 2 Stenographer and type-writer | 12 Wrapper |
| 3 Filing clerk | 13 Sales clerk |
| 4 Bookkeeper | 14 Office boy |
| 5 Telephone operator | 15 Demonstrator |
| 6 Order clerk | 16 Elevator boy |
| 7 Electrician | 17 Driver |
| 8 Wireless operator | 18 Chauffeur |
| 9 Mechanic | 19 Bicycle messenger |
| 10 Reporter | 20 Envelope addresser |
| | 21 Hall boy |

3 WRITTEN EXERCISE: GAINING AN OPPORTUNITY

1 Write an inquiry, a request, or an application in which you gain emphasis by means of brevity. Make your letter complete.

2 Write a letter of application for a position that you are capable of filling satisfactorily. Emphasize the experience and the training that you have had.

3 Write a letter of application for a position that demands a certain degree of education, or that demands technical training of some kind. Emphasize your education, or your technical training.

4 Write an inquiry, a request, or an application in which you endeavor to make an impression by a frank expression of your own individuality. Make your letter one that will be entirely different from the letters written by others.

5 Write to the principal of your school asking him to grant certain privileges to you or to a society whose representative you are. Give all the necessary particulars.

4 WRITTEN EXERCISE: A CONTEST IN LETTER FORM

All the members of the class will write letters of application. The teacher, or a specially appointed committee, will judge the letters on the basis of penmanship, neatness, attractiveness, effectiveness of arrangement, and proper letter form. The best letters will be exhibited on the class bulletin-board.

LESSON XLIII

PERSUADING

PERSUASION APPEALS TO THE EMOTIONS

"Please, please, please let me do it," the child begs. Sometimes he wins his point, not because he presents an argument, but because he uses persuasion.

Argument appeals to reason; persuasion appeals to emotion. Argument is based upon proof; persuasion is based upon personality. Argument leads to conviction of truth; persuasion leads to action.

AN EXAMPLE OF PERSUASION

Notice the lack of argument and the strong emotional appeal made in the following concluding paragraph:

"It is in vain, Sir, to extenuate the matter. Gentlemen may cry peace, peace—but there is no peace. The war is actually begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!"—Patrick Henry.

SHOW THAT PLEASURE OR BENEFIT CAN BE GAINED

Not a day passes without your trying to persuade some one to do something,—to join you in amusement or in work, or to give you a privilege.

If you are going to persuade any one, you must make

a proper appeal. Show that the doing of what you wish will give pleasure or benefit to the one whom you address.

As in writing an advertisement,—appeal strongly to self-interest,—to the desire to obtain pleasure, money, position, power, or reputation, to keep health or to gain any advantage.

1 ORAL EXERCISE: FINDING PERSUASIVE APPEALS

1 Clip from periodicals, advertisements that appeal strongly to self-interest in accordance with the following:

- 1 The desire for pleasure.
- 2 The desire to obtain money.
- 3 Ambition to rise in life
- 4 The desire to gain influence.
- 5 The desire to keep health or to gain strength.
- 6 The desire to obtain anything that will be of personal benefit.

2 Select any advertisement that you think particularly good.

3 Tell whether that advertisement appeals to one point of interest or to more than one point of interest.

4 What makes the advertisement effective?

2 WRITTEN EXERCISE: APPEALING TO SELF-INTEREST

Write an advertisement, or an editorial article for your school paper, or a letter on one of the subjects named below, or on some other subject that interests you. Use persuasion rather than argument. Appeal to one strong point of self-interest.

- 1 A home chemical outfit.
- 2 A course in shorthand.
- 3 A desk dictionary.
- 4 A State map.
- 5 A set of Indian clubs.
- 6 Snow-shoes.
- 7 Skis.

- 8 Home-made candy.
- 9 School lunches.
- 10 Instructions for electric wiring.

APPEAL TO UNSELFISH INTERESTS

Whenever there is a great disaster,—a fire, a flood, or an earthquake; whenever there is great need, as in famine or wide-spread sickness, or when war makes unusual demands, people think of others as much as they think of themselves. Some of the strongest appeals are made to people's interest in others. Most such appeals are based on specific cases.

3 WRITTEN EXERCISE: APPEALING TO UNSELFISH INTERESTS

Write one of the following appeals. Found the appeal on at least one definite example, and appeal strongly to a sense of sympathy.

- 1 A schoolmate has been severely injured. Appeal for money with which to buy things that are necessary, or that will give pleasure or comfort.
- 2 On Thanksgiving Day the school will give various necessities for the benefit of the poor. Write an appeal to your classmates, asking for contributions.
- 3 A great fire has occurred. Write an appeal asking for contributions of food and clothing.
- 4 A flood has swept away hundreds of homes. Write an appeal asking for contributions of money for the relief of the homeless.
- 5 Urge your classmates to join the Red Cross.
- 6 Christmas stamps are sold to raise money for the fight against tuberculosis. Appeal for the purchase of stamps.
- 7 Great sickness has visited your community. Nurses are needed. Appeal for volunteer nurses.
- 8 A collection is being made for the support of orphan children. Appeal for contributions.

- 9 Appeal for contributions in aid of a school for the blind.
- 10 The Fire Department has asked for aid in the teaching of fire prevention. Appeal for such aid.

APPEAL TO THE HIGHEST MOTIVES

A general sense of fair play, of loyalty to friends and to country, and of duty in performing the demands of life, moves every one. Appeal to high motives, and you will gain earnest attention.

4 WRITTEN EXERCISE: APPEALING TO HIGH MOTIVES

Write an appeal based upon any of the following suggestions. Appeal strongly to the sense of fair play, of loyalty, of duty, or of honor.

- 1 An editorial article for your school paper, asking for courteous treatment of a visiting team.
- 2 An editorial article for your school paper, asking the members of the school to show respect for the decisions of an umpire in a coming baseball game.
- 3 A letter to a school friend, asking that friend to respect the wishes of the captain of one of your athletic teams.
- 4 An editorial for your school paper, appealing for the development of loyalty to school.
- 5 An editorial article for your school paper, asking the members of your school to cheer good plays made by the members of an opposing team. Appeal to the spirit of fair play.
- 6 One of your friends says that he will resign from a team to which he belongs. Appeal to his sense of duty, and ask him to remain on the team.
- 7 One of your friends is about to withdraw from school. Appeal to his sense of duty, and ask him to continue his school course.
- 8 A good debater, who has been appointed to represent your class in a coming debate, wishes to withdraw. Appeal to his sense of duty, and ask him to represent the class in the debate.

LESSON XLIV

INTRODUCING

MOST LETTERS OF INTRODUCTION ARE SHORT

"This is my friend. I like him very much. I wish you to know him and to like him also."

In substance that is the thought of letters of introduction.

As a rule a letter of introduction should be short. There is little to say beyond the thought indicated by the words that begin this paragraph.

A LETTER OF INTRODUCTION

Syracuse, New York,
June 4, 1921.

Dear Carl:

This will introduce to you my friend and schoolmate, Henry McArthur, who has just moved to Rochester.

I have known Henry ever since we were both little children. For some years we were next door neighbors and lived like brothers. We entered high school at the same time, and we shall both graduate this June.

Henry is one of the most popular members of the Senior Class. He is President of the Class and President of the General Organization of the school.

When he told me that his people were going to move to your city, I thought of you at once. I want you two to get together. Even if I can't be with you, I shall feel happy to know that two of my best friends are also friends of each other.

Sincerely yours,

Walter Gordon.

INCLUDE ALL NECESSARY INFORMATION

In the introduction just given you will find the following:

- 1 The name of the person introduced.
- 2 The address of the person introduced.
- 3 A statement of personal relation with the person introduced.
- 4 A summary of common interests.
- 5 An indication of the ability and the past work of the person introduced.
- 6 Personality in expression.

Most of these points should be present in every letter of introduction.

Give your friend's full name and address, so that the one who receives your letter will know of whom you speak. Tell of your personal relations with the one whom you introduce, so that the person to whom you write will somewhat share your own feelings. Tell something concerning your friend's ability and past work so that you will arouse active interest. Make your letter personal rather than formal, so that it will be what it ought to be—an expression of personal feeling.

1 WRITTEN EXERCISE: WRITING LETTERS OF INTRODUCTION

Write one of the letters of introduction called for below, or any other letter of introduction that you may wish to write.

- 1 A letter introducing a good baseball player.
- 2 A letter introducing a member of a society to which you belong.
- 3 A letter introducing a pupil who is about to enter another school.

- 4 A letter introducing a debater.
- 5 A letter introducing a friend who is a collector of stamps.
- 6 A letter introducing a friend who is interested in music.
- 7 A letter introducing an art student.
- 8 A letter introducing a person who is going away for the summer.
- 9 A letter introducing a good athlete.
- 10 A letter introducing a good actor.

SOME INTRODUCTIONS WRITTEN BY
ABRAHAM LINCOLN

Executive Mansion, February 7, 1865.

Lieutenant-General Grant,

City Point, Va.:

General Singleton, who bears you this, claims that he already has arrangements made, if you consent, to bring a large amount of Southern produce through your lines. For its bearing on our finances I would be glad for this to be done if it can be without injuriously disturbing your military operations, or supplying the enemy. I wish you to be judge and master on these points. Please see and hear him fully, and decide whether anything, and if anything what, can be done in the premises.

Yours truly,

A. Lincoln.

This introduces to Gen. Ripley, the Hon. Rob't Dale Owen, of Indiana, an intelligent, disinterested and patriotic gentleman, who wishes to talk briefly about arms.

Jan. 22, 1861.

A. Lincoln.

Executive Mansion, October 17, 1861.

My dear Sir:

The lady bearer of this says she has two sons who want to work. Set them at it if possible. Wanting to work is so rare a want that it should be encouraged.

Yours truly,

A. Lincoln.

(To Major Ramsey.)

LESSON XLV
RECOMMENDING
BE HONEST

Absolute honesty is the one great essential of a letter of recommendation. To say in a letter of recommendation more than you really believe, is not only to be false to your own best self, but it is also to do a great wrong to others.

A LETTER OF RECOMMENDATION

497 East 11 Street,
St. Louis, Missouri,
March 14, 1922.
Mr. Charles Willoughby,
Managing Editor of *The Globe-Democrat*,
St. Louis, Missouri.

Dear Mr. Willoughby:

As Editor of the *Onlooker*, the weekly paper of the Oldtown High School, I take pleasure in recommending to you one of the members of our present Editorial Board, Ralph Brigham.

Ralph Brigham is now nineteen years old, and will graduate this month. He is one of the best writers in the school, and one of the best reporters for the *Onlooker*. He wrote practically all of the news printed in the last nine issues of the paper. He has worked for the *Onlooker* continuously for the last two years.

Every one of his teachers of English has praised Ralph's work. It has just been announced that Ralph is the winner of the Barnes Essay medal.

Ralph wishes to enter newspaper work. If you give him anything to do, I know that he will do it well.

Respectfully yours,
CHARLES HORTON.

Tell the facts in the case, just as they really are, without exaggeration, and without concealment or evasion. If you exaggerate or give the appearance of exaggeration, you weaken everything that you say.

MENTION MATTERS OF SPECIAL IMPORTANCE

In a letter of introduction, tell the type of work done, and the special training and experience of the person whom you introduce. Centralize emphasis on one point. Make your letter more than a mere general recommendation. Make it a recommendation for definite work.

Sometimes you can strengthen your own words by telling what other people besides yourself have said concerning the person of whom you write.

MAKE YOUR LETTER PERSONAL

A personal letter of recommendation will produce better effect than a formal letter.

1 WRITTEN EXERCISE: WRITING LETTERS OF RECOMMENDATION

Write a letter of recommendation for one of the following, or for any other person:

- 1 A coach for a team.
- 2 A football player.
- 3 A draftsman.
- 4 A piano player.
- 5 A scene-painter.
- 6 A photographer.
- 7 A dressmaker.
- 8 A librarian's assistant.
- 9 A person who will act as umpire.
- 10 A laboratory assistant.

LESSON XLVI

BUYING

GIVE A DEFINITE ORDER

What a long time it sometimes takes to buy at a store exactly what you wish!

"No, that isn't it."

"I want a larger one."

"I want a different color."

"Oh, that's too light altogether!"

How frequently you use such expressions! How stupid you think the clerks are!

When you attempt to make a purchase, tell precisely what you wish to buy. This is necessary enough in speaking, but it is a thousand times more necessary in writing.

When you write an order for goods, include in your order the most detailed description of what you wish to buy. Tell the size, the style, the kind, the color, the weight, the catalogue number, or any other bit of information that will make it certain you will make yourself understood. Give detailed descriptions, or enclose samples.

Name the exact number of articles that you wish. Use such words as "One," "A dozen," "A Gross," or other expressions that indicate number.

Name the exact price that you wish to pay, so that you will not be given costly goods when you wish cheap goods, or cheap goods when you wish costly goods.

Name a method of payment for the goods. If you enclose money with the order, say so, telling in what

form you send the money—by check, money-order, or in some other form. If you wish the goods to be charged to your account, or if you wish them charged to the account of any organization that you represent, or if you wish to pay for them on the instalment plan, say so plainly.

Name the address to which you wish goods sent, in such a way that it will stand out noticeably.

Give exact directions for sending goods, telling whether you wish them sent boxed or crated, by messenger, by mail, by parcel post, by express, or by freight.

If you wish goods to be delivered within a certain specified time, say so plainly.

You plan an athletic contest, and you wish medals to be delivered before the day of the contest; or you plan for a field-day or picnic, and wish supplies sent in advance. You will be more likely to receive promptly what you order if you tell your wishes and your reasons for them.

Name any enclosures that you send, even if you do no more than write at the end of the letter "Enclosures" and under that word a numbered list of the articles you enclose. In your list use such words as "Postal order," "Express order," "Check," "Cash," "Stamps," or "Samples."

1 WRITTEN EXERCISE: WRITING A COMPLETE ORDER

Write a letter, ordering any of the following goods, or any other goods that you are likely to buy.

- 1 A number of baseball bats of different weights and sizes.
- 2 A number of yards of dress material of definite texture, color, and price.

- 3 A font of type.
- 4 Three different kinds of rubber stamps.
- 5 A toy for a child.
- 6 A lens to replace a broken lens from a pair of glasses.
- 7 A number of yards of ribbon.
- 8 A number of pennants made in a particular style, bearing the name of your school in a certain kind of lettering.
- 9 A supply of tickets to be used on the occasion of a school entertainment.
- 10 Engraved visiting-cards.

**MAKE DEFINITE REFERENCE TO ADVERTISEMENTS,
CATALOGUES, AND SPECIAL PRICES**

When you order goods that you have seen mentioned in an advertisement make some reference to the advertisement. Sometimes it is best to clip the advertisement and to paste it neatly at the head of your letter, or in the body of the letter, or to enclose it unattached. If you order goods named in a catalogue or circular that you do not wish to destroy, quote the exact words of the catalogue or circular, and tell on what page the goods are named.

If you are entitled to a special price, or to a special discount because of any reason, such as making immediate payment or having ordered within a certain time, name the reason, and the price that you expect to pay, so that there will be no misunderstanding.

TABULATE ALL ITEMS

When you order a number of different goods, arrange all the items in tabulated form so that every order will stand out emphatically. Tabulate the cost of the various items, and name the total amount to be paid.

**2 WRITTEN EXERCISE: MAKING REFERENCE, ASKING DISCOUNT,
AND TABULATING ITEMS**

Write orders for any of the goods named below, or for any other goods that you may wish to buy. Refer to an advertisement, circular, or catalogue. Ask for special discount, and arrange the items in tabulated form:

- 1 A number of articles of clothing.
- 2 Several books for school use.
- 3 A number of tools for special work.
- 4 Material for a wireless outfit.
- 5 Phonograph records.
- 6 Typewriter ribbons, erasers, paper, and brushes.
- 7 School pins and rings.
- 8 Several different sizes and grades of letter-paper.
- 9 A large amount of candy of different grades and prices, to be distributed at a Christmas celebration.
- 10 A number of tennis-balls, tennis-rackets, a net, and a marker.

PARAGRAPH YOUR LETTER EMPHATICALLY

Divide your letter into paragraphs in accordance with the thought. Make a new paragraph for every important division. Sometimes it is best to make a new paragraph for every one of the following:

- 1 The kind of goods.
- 2 The tabulation of the order.
- 3 The method of payment.
- 4 The address to which the goods are to be sent.
- 5 Directions for sending goods.
- 6 The time when the goods are needed.
- 7 Discounts.
- 8 Enclosures.

Short paragraphs show at a glance, and emphasize, every part of your order.

MAKE YOUR LETTER ATTRACTIVE

Make your letter neat and attractive in appearance. Do not crowd the lines together, nor write lines from one edge of the paper to the other edge. Leave ample margins at the right and at the left, and also at the top and at the bottom of every page. In order to emphasize paragraphs leave a noticeable blank space between paragraphs.

USE THE CUSTOMARY FORMS

The correct heading for a business letter is like the heading for any other letter. In the heading give all necessary information concerning place, street, number, and date. You may use one of the following methods of writing a heading:

483 West Avenue, St. Louis, Missouri,
January 23, 1922.

483 West Avenue,
St. Louis, Missouri,
January 23, 1922.

483 West Avenue,
St. Louis, Missouri,
January 23, 1922.

Give the full name and address of the person or firm to whom you address the letter. You may indent the address, or you may write it in the vertical form, in accordance with the manner in which you write the heading:

Charles Scribner's Sons,
597 Fifth Avenue,
New York City.

James Harrison & Company,
48 East Hannon Street,
San Francisco, California.

If you address an individual, write the salutation as follows:

Dear Sir:

If you address a firm, write the salutation as follows:

Gentlemen:

Place a colon after the salutation in every business letter.

End your letter without writing unnecessary sentences or paragraphs. For the complimentary close use one of the following:

Very truly yours,
Yours very truly,
Yours truly,
Respectfully,
Respectfully yours,

Do not begin the last sentence with "hoping," "trusting," or any other word ending in "ing."

3 WRITTEN EXERCISE: WRITING AN ORDER FOR GOODS

Write a letter ordering any of the following goods, or any other goods that you may wish to buy. Pay great attention to the paragraphing, to the neatness, and to the general appearance of your letter. Write the heading, the address, the salutation, and the complimentary close in full.

- 1 Material for a fishing trip.
- 2 An assortment of nuts for Thanksgiving.
- 3 An algebra and a book of answers.
- 4 A set of boxing-gloves.
- 5 A number of different kinds of beads.
- 6 A set of automobile wrenches.
- 7 A chess-board and chessmen.
- 8 Some clay for use in modelling.
- 9 A number of dolls to be given away as Christmas gifts.
- 10 Bulbs for lilies.

LESSON XLVII

SELLING

THINK FIRST OF ADVANTAGE FOR THE BUYER

It is sometimes more difficult to sell goods than it is to buy them, even when what you sell is in demand. Since competition is great, he who would sell goods must give reasons why people should buy from him rather than from another.

The first principle of selling lies in placing your attention upon the other person. Whether in speaking or in writing, make great use of the word "you."

"It is what *you* need."

"It will make *you* comfortable."

"It will give *you* pleasure."

"It will make *your* work easier."

"It will help *you* to make money."

"It will aid *you* to advance in your work or profession."

In order to bring about a sale, prove to the prospective customer that he can satisfy his desires by buying from you. Make the first part of a sales talk, or a sales letter, show that you can meet a genuine human need.

ATTRACT THE BUYER'S ATTENTION

First attract the attention of the person to whom you hope to sell goods. Unusual pictures, large type, brilliant colors, and sharp contrasts attract attention in advertisements. Unusual statements, short sen-

tences, short paragraphs, and interesting material attract attention in sales letters.

In advertisements, such sentences as the following attract attention:

Coin Spare Minutes into Dollars.
It Can't Go Off by Accident!
Put Yourself in a Bigger Job.
Have You and Yours Mastered These *New Words*?
Save Money!
This will Save You Money!

In sales letters such sentences as the following attract attention:

Would you like to lead an easy life?
Do you wish your summer vacation this year to be the best
that you have ever had?
You can make your work succeed!
You can learn shorthand within a month!

1 WRITTEN EXERCISE: ATTRACTING ATTENTION

Write the first paragraph of a letter in which you try to sell any of the articles named below, or any other articles that you may wish to sell.

- | | |
|------------------|-----------------------|
| 1 Cameras | 11 Tools |
| 2 Candy | 12 Antiques |
| 3 Fountain pens | 13 Mandolins |
| 4 Book covers | 14 Sketching material |
| 5 Carrying cases | 15 Phonograph records |
| 6 Magazines | 16 Hammocks |
| 7 Skates | 17 Reference books |
| 8 Note-books | 18 Uniforms |
| 9 Knives | 19 Flower seeds |
| 10 Pocket-books | 20 Lathes |

EMPHASIZE ONE IDEA

In any sales letter, set forward only one idea.

WRITE A FULL DESCRIPTION OR EXPLANATION

Explain in full exactly what you have to sell. Use definite nouns, definite adjectives, definite verbs, and definite adverbs that will make the reader see what you are trying to sell.

Explain the advantages the reader can gain by buying. If you sell a utensil, a device, or a machine, tell exactly what the utensil, device, or machine will accomplish, and why it will give satisfactory service.

TELL THE TRUTH

Do not exaggerate. You may succeed in deceiving people once or twice, but, in the end, you will lose business by making exaggerated or false statements. Conscientious statements of truth increase confidence and thereby increase business.

PROVE THAT WHAT YOU SAY IS TRUE

Add some form of proof in support of statements you make. Tell what other people have said. Give sufficient evidence to prove that what you say is true.

2 WRITTEN EXERCISE: DEVELOPING A SALES LETTER

Write the second, third, and fourth paragraphs of a sales letter for any of the articles named below, or for any other articles you may wish to sell. First, write a description or an explanation that will show just what you are trying to sell. Add a paragraph of proof, or evidence, in support of your statements.

- 1 A rubber-stamp outfit.
- 2 A portable typewriter.
- 3 An electrical outfit.
- 4 Bicycle tires.
- 5 A musical instrument.

- 6 A book of short stories.
- 7 A camping outfit.
- 8 Phonograph records.
- 9 Small dictionaries.
- 10 Gymnasium apparatus.

ADD PERSUASION

Near the close of a sales letter say something that will persuade your prospective customer to buy immediately. In the first part of your letter you show that you can fill a common need. Then, by description or explanation, you present what you have to sell. After this you give proof, or evidence, in support of the truth of your statements. At the close of your letter add persuasion—that is, appeal to the emotions.

There are various ways of persuading people to buy at once. You may appeal to self-interest, to desire for health, or long life, or profit, or personal pleasure.

Give your customer some definite inducement to buy immediately. Offer a premium, or offer to sell at a reduced rate, if he orders within a certain time.

Bring your letter to a strong conclusion, so that the last effect will impel to immediate action.

3 WRITTEN EXERCISE: USING PERSUASION

Write the last two or three paragraphs of a sales letter for one of the articles named below, or for any other articles you may wish to sell. Say something that will persuade your reader to buy. Offer an inducement that will lead to immediate action:

- 1 A map.
- 2 Articles of clothing.
- 3 Old coins.
- 4 Tube skates.

- 5 A stamp collection.
- 6 A microscope.
- 7 A telescope.
- 8 An alarm-clock.
- 9 Cuff links.
- 10 A desk pad.

ENCLOSE AN ORDER BLANK

Make it easy for your prospective customer to answer your letter at once. Enclose an order blank that will leave little for him to do except to write his name.

ADD A SUGGESTIVE POSTSCRIPT

Sometimes you will find it worth while to add an emphatic postscript that will call attention to the need for immediate action.

Fill the order blank out now.

Don't miss this opportunity.

Write immediately, before you forget it.

Don't forget that you will save a great deal by answering at once.

SPEAK WELL OF COMPETITORS

Always speak well of competitors or rivals. You cannot sell your own goods by talking against the goods or the methods of others. Anything that you say against a rival, or against goods sold by a rival, may react upon you and your business.

GENERAL DIRECTIONS FOR WRITING SALES LETTERS

In writing a sales letter proceed as follows:

I Make a point of contact.

A. Show that what you have to sell fills a human need.

II Give sufficient description and explanation.

- A. Make your prospective customer see, or seem to see, what you have to sell.
- B. Explain just what the article you are selling will accomplish, and just how it will accomplish it effectively.

III Add proof.

- A. Give definite proof, in the form of evidence or testimonials, of all that you say.

IV Add persuasion.

- A. Make an appeal to the emotions, or to the self-interest, of your reader.
- B. By means of reduction in price, or the offering of premiums, give an inducement for immediate action.
- C. Make the end of your letter particularly emphatic.

V You may write a postscript.

- A. Add a postscript that will leave a strong impression upon your reader's mind.

4 WRITTEN EXERCISE: WRITING A COMPLETE SALES LETTER

Write a complete sales letter for one of the articles named below, or for any other article that you may wish to sell. Show that what you wish to sell meets a human need. Make your letter a logical unit. Describe the article that you wish to sell. Give any explanation that may be necessary. Add some form of proof, or evidence, of the truth of what you say. End your letter with persuasion and inducement. Add an emphatic postscript.

- 1 Accident insurance.
- 2 A correspondence course of study.
- 3 A violin.
- 4 A flag or pennant.

- 5 The school annual.
- 6 A scroll saw.
- 7 Sheet music.

AN APPEALING LETTER

The following appeal for membership in the American Red Cross illustrates many of the principles of a successful letter.

You are urgently requested to renew your membership in the American Red Cross.

Attached to this letter is a renewal notice for yourself and every member of your family. Please write the name and address of every member of your household on the attached blank and enclose \$1.00 *for each name*, and mail in the enclosed envelope.

Membership buttons and a special Red Cross for your service flag will be mailed you upon receipt of your dues.

All Americans should enter their names on the Christmas Roll Call of the organization so close to the HEART of the American nation.

Fill in the attached blank, tear it off, and mail it NOW.

Sincerely yours,

Edward W. Allen, Chairman,
William E. Taylor, Vice-Chairman,
A. E. Vaughan, Secretary,
Christmas Roll Call Committee.

"ALL YOU NEED IS A HEART AND A DOLLAR."

Membership Blank

Name.....	Address.....
Name.....	Address.....
Name.....	Address.....
Name.....	Address.....
Name.....	Address.....

LESSON XLVIII

ADVERTISING

ATTRACTING ATTENTION

“Help! Help!” you cry when you fall into the water, or when you are in danger. Your exclamation is an advertisement. You wish to call some one’s attention, and to cause that person to do something that will benefit you.

There is one great difference between crying for help and writing an advertisement. You cry out: “Help *me!*” In advertising you say: “I can help *you!*”

No matter how short or how long your advertisement may be, make it speak of “YOU.”

1 WRITTEN EXERCISE: EMPHASIZING “YOU”

Write one of the advertisements indicated below, or any other advertisement that you may wish to write. Make the advertisement point to “You,”—to the person who will read it.

- 1 Lost!—a fountain pen
- 2 Found!—a pocketbook
- 3 Wanted—A position as messenger
- 4 For Sale—A set of text-books
- 5 Coming—A school play
- 6 Wanted—Subscribers to the school paper
- 7 Coming—A school exhibition
- 8 Coming—A football game
- 9 For Sale—Photographs of local scenes
- 10 Coming—A gymnasium drill

"PLAY UP" THE FEATURE

In Lessons I and II you learned how to "Play Up the Feature," when writing news articles. It is even more worth while to "Play Up the Feature" in writing an advertisement. When you write an advertisement, concentrate all your attention on making one feature stand out emphatically.

2 ORAL EXERCISE: "PLAYING UP THE FEATURE" IN ADVERTISING

Tell what feature you would "Play Up" in advertising any one of the following:

- | | |
|---|------------------------------------|
| 1 A dance in the school building | 10 A transparent fountain pen |
| 2 A debate with another school | 11 A pencil case |
| 3 A Christmas issue of the school paper | 12 An ink eraser |
| 4 The school annual | 13 A composition book |
| 5 A track meet | 14 The typewriting of compositions |
| 6 A desk for home use | 15 Tutoring |
| 7 A book satchel | 16 Tennis material |
| 8 Patent book covers | 17 Parlor magic |
| 9 Detachable-leaf note-books | 18 Lavender flowers |
| | 19 Sofa pillows |
| | 20 A chemical outfit |

MAKE AN IMMEDIATE IMPRESSION

When you cried "Help! Help!" your words leapt through the air, forcing attention upon every one who was near. The words of an advertisement must leap through the air and command the attention of even the usually careless reader. Your cry made use of a very few, short, common words, so used that they made an instant impression. In an advertisement use the same kind of words, so that they will make an immediate impression.

3 WRITTEN EXERCISE: USING COMPELLING EXPRESSIONS

Write a short advertisement for any one of the following, or for anything else that you may wish to sell. Make emphatic use of short, original expressions that will command instant attention.

- 1 A folder for holding manuscript.
- 2 Rings for holding manuscript together.
- 3 Fountain-pen ink.
- 4 Paste.
- 5 Pictures illustrating books read in school.
- 6 Photographs of famous places in Europe.
- 7 A dictionary.
- 8 A pocket-knife.
- 9 A magnifying-glass.
- 10 A pocket flash-light.

TELL THE TRUTH

Do not promise more than you can accomplish, nor give any misleading impression. Lincoln said that it is possible to fool all the people some of the time, and some people all of the time, but not possible to fool all the people all the time. Dishonest advertising, in the long run, reacts upon the advertiser and injures him. More than that, it injures every person who is in a similar business, because dishonest advertising creates distrust. Certain excellent publications refuse to print advertisements unless the advertisers guarantee that they can fulfil every statement that they make in their advertisements. A business house that consistently advertises the truth and nothing but the truth is far less likely to meet with failure than is one that advertises in a false or misleading manner. In your own writing of advertisements, tell the truth—but tell it just as emphatically as you can.

PROVE THAT YOU CAN CONFER A BENEFIT

Appeal definitely to your reader's desire for personal gratification, personal benefit, or personal ambition. Give proof that what you advertise will satisfy his personal pleasure; his comfort; his love of luxury; his desire for ease; his sense of taste, of hearing, of sight, of touch, or of smell; or his desire to gain bodily comforts; that it will put him in a position to benefit his health or his happiness; that it will help him to gain power or prominence, or to give more to his family and to the world in general. Make a real effort to be of benefit.

4 WRITTEN EXERCISE: MAKING DEFINITE APPEAL

Write a sincere and honest advertisement along any one of the lines suggested below:

- 1 An appeal to love of comfort.
- 2 An appeal to the desire for ease.
- 3 An appeal to the desire for pleasant tastes.
- 4 An appeal to the desire for agreeable sounds.
- 5 An appeal to the desire to look at beautiful objects.
- 6 An appeal to the desire for pleasant odors.
- 7 An appeal to the desire for objects pleasant to the touch.
- 8 An appeal to the desire for health.
- 9 An appeal to the desire for personal ambition.
- 10 An appeal to the desire to benefit family and friends.

ADVERTISEMENTS SHOULD BE SHORT AND CLEAR

Make your advertisements short and clear. As in your cry of "Help!" say little but say it emphatically.

5 ORAL EXERCISE: FINDING GOOD ADVERTISEMENTS

Clip from newspapers or magazines, five advertisements that illustrate the characteristics named thus far. Tell what good qualities every advertisement possesses.

USE MECHANICAL EFFECTS

If you use large type, or underlining, or capital letters, or colors, or pictures, you will increase the effect of your advertisement.

6 ORAL EXERCISE: POINTING OUT EFFECTIVENESS
IN ADVERTISEMENTS

Clip from newspapers or magazines five advertisements that make good use of large type, underlining, capital letters, colors, or pictures, as well as of printed matter. Explain in what way every advertisement is effective.

7 WRITTEN EXERCISE: AN ADVERTISING CONTEST

Every member of the class will prepare an advertisement on one of the subjects named below. All the advertisements will be placed on exhibition, and the teacher, or a specially selected committee of judges, will decide which advertisements are the best:

- 1 The next issue of the school paper.
- 2 The next issue of the school annual.
- 3 The next school athletic event.
- 4 The next school entertainment.
- 5 The next school social event.
- 6 The next school excursion.

"To every writer, we might say: Be true, if you would be believed. Let a man but speak forth with genuine earnestness the thought, the emotion, the actual condition of his own heart; and other men, so strangely are we all knit together by the tie of sympathy, must and will give heed to him."

—THOMAS CARLYLE.

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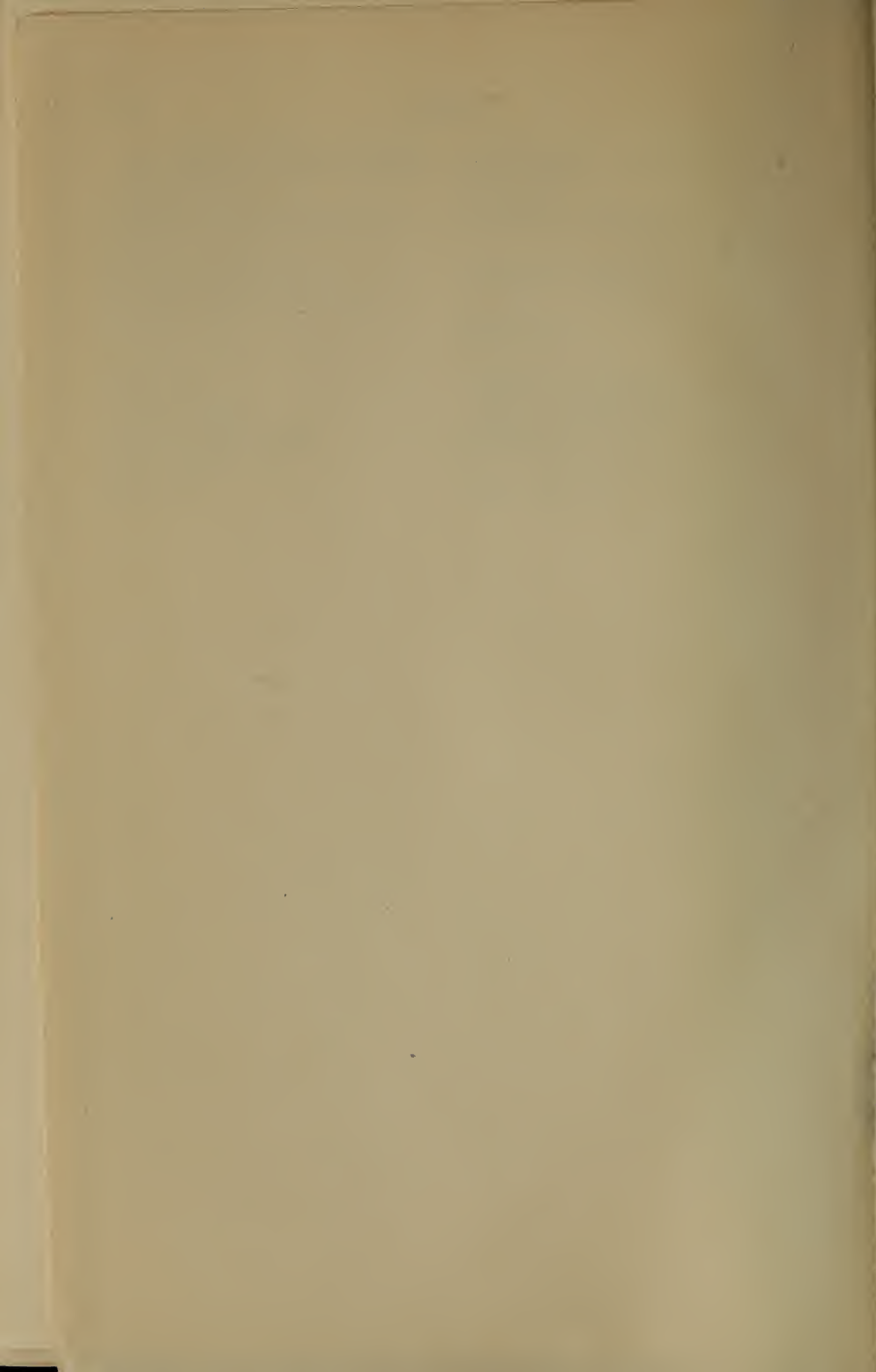
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